WITH COLORED SUPPLEMENT.

THE NEW YORK DRAMATIC MIRROR

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EFFIE SHANNON.

AT THE THEATRES.

Herrmann's.—Man with 100 Heads.

Comedy in three acts, by Carl and Hugo Kossfeld, produced Nov. 2.

Cockayne	Henry E. Dixey
Senator Britton	Louis Baker
John	Sidney Drew
James M'Gregor	Robert Hickman
Alice Britton	Josephine Plows-Day
Mrs. Duncrase	Virginia Buchanan
Mrs. Cockayne	Marie Greenwald
Fanny M. Keever	Miss Drew
Louise	Fanny Cohen
Marie	Nellie Lingard

An amount of enterprising press work had prepared the public for something very much better than it got last Monday night when the "great Berlin success" The Man with a Hundred Heads was produced at Herrmann's Theatre under the auspices of Henry E. Dixey and Charles Frohman.

No emptier or sillier farce has ever found its way hither from any country. As a play it is unworthy of criticism. What must be the mental calibre of the worthy Berliners who could aid such a string of absurdities to run one hundred nights is beyond comprehension.

The story is based on the wildest kind of improbability and outrages the most liberal provisions of dramatic license. Senator Britton has a strong desire to escape the vigilance of his wife and feminish mother-in-law and to go to a ball. A man comes to see him who has the talent of impersonating anybody. He is Cockayne—the man with the one hundred heads. Cackayne suggests that Britton go to the ball and that he shall impersonate him at home. This is done and what ensues constitutes the play.

The greater part of the first act is taken up with a lesson in "making up" in which Dixey—as Cockayne—makes up as several public men in full view of the audience. This is totally irrelevant to the story, like most of the other scenes that follow, and presumably is introduced only to display Mr. Dixey's talent as an impersonator. The idea that a man could "make-up" as another man successfully enough to pass muster before his mother-in-law, oversteps the bounds of human probability, and makes pure extravagance of the entire play.

Acts two and three are monopolized by love-making with a housemaid, humor with a whisky bottle, horseplay with the footman, and a burlesque on pianoforte playing.

The piece is written in very commonplace English, is extremely vulgar, and at times positively indecent.

Henry E. Dixey could do little with his part for the very good reason that there was nothing in the part. What he had to do, however, was done fairly well, although he was very nervous in the first act.

Louis Baker gave a conventional performance of the part of Senator Britton. His humor appeared strained throughout.

Josephine Plows-Day was painfully amateurish as the Senator's wife. When her speech was not inaudible, it sometimes shocked the listener by its grammatical inaccuracies. Virginia Buchanan was equally unsuccessful as the mother-in-law. Miss Sydney Drew looked pretty as a Gaiety girl.

The hit of the evening was scored by Sidney Drew as the footman.

Park.—Hoss and Hoss.

Farce-comedy in three acts, by Charlie Reed and William Collier. Produced Nov. 2.

Lawyer Charlie Hoss	Charlie Reed
Judge Willie Hoss	William Collier
Bardie Hoss	Arthur E. Moulton
Hank Thanks	James B. Gentry
Walter Wangle	Daniel Baker
Sybil Cerves	Louise Aden
Celia Cliquot	May A. Yohe
Sue Brette	Rosa France
Charlotte Russe	Adele Farrington
Mrs. Lobelia Hoss	Helen Reimer
Polly Hoss	Clara Lamont
Bobby Hoss	Helena Collier
Annie Rooney	Lilian Ramsden

Hoss and Hoss will stick in our memory as one of the dullest performances we have sat through at a Broadway theatre. There is in it scarcely a line of dialogue or a bar of music that is original.

When Charlie Reed in the second act said, "I have watched these 'specialties,' and can say that you are not actors," we think that the thought came to many minds that Charlie Reed had spoken a truism.

The "gags" are mouldy, savor of the Rialto, and are as familiar as the name of our country. The music is either taken direct from the variety stage or from any one of a number of well-known productions.

We would take up several paragraphs with a sketch of the plot, the plan, or even the salient features of the piece, but we are much in the position of the man who has spent three hours looking into a kaleidoscope while the barrel is turned.

The second act is the judge's court. A variety company comes before the judge, and shows his honor what it can do. This incident was in The Seven Ages, where it was worked up cleverly. The last act is a restaurant, in which the principal performers are cooks and waiters. Remarkable "orders" are given by customers, and an oven and stew-pans are in evidence. Boys and Girls, a farce-comedy, seen at this theatre a few weeks ago, had an act in which all this occurred, and in which it was rather entertaining.

It is a pleasant sign of the times that the audience did not go into hysterics over Hoss and Hoss. It contented itself with laughs that were not spontaneous, but like the "sizz" of a damp firecracker.

Messrs. Reed and Collier have given themselves little chance to shine.

May Yohe is as pretty as a French doll. But her voice is froggy.

Louise Aden danced the Kangaroo dance that she used to dance in Dr. Bill. Rosa France sang with a voice that rose above the others. Adele Farrington wore several pretty dresses. Lillian Ramsden thumped the stage with agility and force. It was a clog dance.

Arthur E. Moulton precipitated himself upon the scene with a swiftness that would lead us to believe that he came from a sling shot. A quartette of singers, costumed as waiters, was hissed.

Beautiful flowers were passed over the footlights and stood about the stage. The occupants of an upper box persisted in throwing wads of roses at almost every performer. The house was packed.

Palmer's.—Alabama.

The regular season at Palmer's was inaugurated on Monday evening by the reappearance of Mr. Palmer's unrivaled stock company in Alabama.

This successful and typical American play was mounted with new and beautiful scenery, that contributed much to the "atmosphere" of the story. Indeed, there was also a literal provision in this particular, for during the second act the languid perfume of the magnolia was introduced into the auditorium by some invisible means.

Mr. Emens' first act set, the garden of Mrs. Page, was a singularly realistic representation of a Southern exterior. The two pictures by Mr. Marston—Colonel Preston's home and the ruined gate—were poetic and illusive. The sunrise effect in the last act was superb.

No American play, it may be said without fear of contradiction, has been placed on the stage with more feeling or more attention to detail than Alabama as it is seen in its new abiding place.

Mrs. Booth was seen as Mrs. Page. She gave the part a Southern accent and, of course, played it in her own artistic, painstaking manner. Her scenes with Captain Davenport were acted with sweet and womanly sincerity.

Mr. Stoddart's moving portrayal of Colonel Preston, Mr. Holland's quaint Colonel Moberly and Mr. Harris' droll 'Squire Tucker were all liberally applauded and heartily enjoyed. Messrs. Barrymore, Bell, Ramsay, and Fax were seen advantageously in their former characterizations. Mr. Abeles, a newcomer, played the boy, Lathrop Page, earnestly and intelligently.

Agnes Miller—the most charming and the most promising of all ingénues—again delighted us in the part of Carey. Miss Seward was a satisfactory Widow Stockton, and Nellie Howard was a pretty Atlanta Moberly.

The representation was attuned to the spirit of the play—quiet, artistic, fraught with sentiment, poetry, and indigenous humor.

The audience was large, fashionable, and appreciative. Many distinguished persons were present, not the least among whom was Madame Bernhardt, who watched the delicate performance from a box with expressions of unfaltering interest and genuine pleasure.

The ladies of Talledega sent souvenirs and greetings to the ladies of New York in the form of be-ribboned cotton bolls, which were distributed at this performance.

At the close of this performance, the curtain rose again, and revealed the members of the company, Manager Palmer, Mr. Thomas, and ex-Mayor Skaggs, of Talledega, who had come as the representative of his fellow-citizens to congratulate Mr. Palmer and his company publicly on the mimic representation of his people and his country.

Mr. Skaggs presented a large floral piece to Mr. Palmer—gathered on the real Colonel Preston's plantation at Talledega by the hands of his real grand daughter—in a speech that gracefully and earnestly thanked the manager and the author of Alabama for having presented the first play that truthfully and sympathetically exhibited Southern character and Southern sentiment. Mr. Palmer accepted the gift in a neat speech, referring to the unprecedented nature of the compliment and to the satisfaction it gave him. The audience also demanded a speech from Mr. Thomas, who responded tersely and effectively.

This pleasant incident brought the evening to a memorable conclusion. Alabama is to remain at Palmer's Theatre for two months. It goes without saying that it will attract large houses during the entirety of its new run.

People's.—Later On.

Hallen and Hart's popular farce did not need much revision to hold its place as one of the best of the farce-comedies. The changes made have been very few, and mostly among the subordinate members of the company.

The work of the stars is marked by the same neatness, on the part of Fred. Hallen, and the same grotesque funniments on the part of Joe Hart, as in previous seasons.

Clara Thropp is seen in the part of Pansy Weed, formerly played by Annie Lewis, and she strives hard enough to please. Another addition to the company since last season is Saidee McDonald, a very neat and graceful dancer.

Mollie Fuller's specialty went as well as of old, and the new dances introduced for the chorus are prettily arranged and neatly performed.

Next week, One of the Bravest.

Niblo's.—A Mile a Minute.

The new policy of popular prices at Niblo's was inaugurated on Monday. The attraction was A Mile a Minute.

It is an entertainment well calculated to please the patrons of this house, under the new conditions, and judging from the hearty applause heard on Monday evening, the engagement will be prosperous.

Marion Elmore in the star role, Nellie Sparkle, was graceful and vivacious, and her efforts were well received.

The cast was even and the performance, as a whole, was carefully given.

Grand.—Will She Divorce Him?

At the Grand Opera House, on Monday night, Clinton Stuart's Will She Divorce Him? was presented by Cora Tanner and her competent company.

This production has been seen several times in this city during the present season, and duly described in these columns.

Miss Tanner was warmly received by the West Side audience and was efficiently supported by Harold Russell, O. H. Barr, Ada Dwyer, Margaret Montgomery, and the other members of Colonel Sinn's Park Theatre company.

Tony Pastor's.—Variety.

This week at Tony Pastor's is marked by the appearance of George Beauchamp, the popular London comique. He is a clever character actor of the music hall type, and can hardly fail to become popular here.

Nellie Lingard, another new-comer, gave several character songs with good effect. Maggie Cline, Herbert Albin, Sam Dearin, Milue Olive, and the La Blanche Sisters were all accorded the hearty applause that the patrons of this house always give their favorites.

The Irish comedians, Conroy and Fox, gave their specialty, and the performance concluded with "A Pantomimic Absurdity," introducing Edith, Frank and Arthur Haytor.

At Other Houses.

Jane is in its last week at the Madison Square. Next Monday it will start on a tour of the principal cities in the East. Hoyt's A Trip to Chinatown is the next attraction at this theatre.

Niobe has only three weeks more to pose and please at the Bijou. This young lady has won her way to the hearts of New York audiences, and the fact that she is interpreted by Carrie Turner has had a good deal to do with her winning.

The personality of W. J. Scanlan, the Irish comedian, pervades Mavourneen. The Fourteenth Street is crowded at every performance. Mrs. Colville, who owns the theatre, has occupied her private box several times, so delighted is she with the piece, and John T. Maguire, who has charge of the box-office, says that he must see at least an act every night.

Laura Bellini has made a hit in Cavalleria Rusticana at the Casino, and Marie Tempest in The Tyrolean has safely ensconced herself in the good graces of the patrons of the place. The two operas—one dramatic and impulsive, the other light and fanciful—make a delightful double bill.

Bill Nyeism, in the shape of The Cadi, impersonated by Thomas Q. Seabrooke, at the Union Square, is much in vogue. Criticise the piece as you may, it still makes you laugh in spite of yourself. The phraseology of The Cadi, with his numerous offices, is grotesque, and it is grotesque to such an extent that it coins dollars.

The Merry Monarch is running along at the Broadway to large audiences, that appreciate hugely its absurd complications. Francis Wilson, Marie Jansen, Laura Moore, and the other favorites are encored nightly.

The one and only Lillian Russell, as the heroine of Audran's La Cigale, is serenely beautiful at the Garden. T. Henry French has the light of happiness in his eye, and James A. Morrissey says that La Cigale can easily pack the theatre until May.

E. H. Sothern and Virginia Harned are dividing the laurels in The Dancing Girl at the Lyceum. Shortly Mr. Sothern will go on a tour and give the critics of other cities an opportunity to disagree as to the ethical points of the drama.

Ominous gloom and anticipated horror are served up generously in Thermidor at Proctor's. Next week is the last of Sardou's drama in this city. It goes on tour with Elsie De Wolfe, Frederick Bond and Frederick de Belleville as the tragic trio. It is not the custom of foreign papers to devote much space to a production in this country, but *La Gaulois* of Oct. 16—a paper notably hostile to Mr. Sardou—spoke in the highest terms of the American production.

Edward Harrigan does not intend to withdraw Reilly and the 400 yet awhile from the stage of his theatre. It serves to fill every seat in the comfortable theatre nightly, and the 259th performance took place Nov. 2. Mr. Harrigan's new play is about ready for a first-night, but it will not be staged until the holidays, at the earliest.

The clever Lilliputians are in their last week at the Thalia. The Dwarfs' Wedding will be presented at every performance.

Doris's Museum offers a genuine novelty this week in the shape of Fanny Mills, the greatest of pedicular phenomena. The regular dramatic entertainment takes place as usual.

The Two Sisters was seen at the Windsor on Monday night. Miss Merrick and Lillian Billings were the Sisters, while Messrs. Ryer, Ryman and Mahony filled the other principal parts.

At Koster and Bial's, the week has opened auspiciously. A clever entertainment and large attendance are the rule at this resort.

EFFIE SHANNON.

Effie Shannon is one of the brightest ingénues on the American stage. For some time Miss Shannon was a member of Daly's stock company. She accompanied it to Europe on its first visit abroad. Later she became a member of the Lyceum stock company where she has appeared successfully in a number of parts.

Miss Shannon is an intelligent little actress. She is never prosy, even in the prosiest of parts. On the contrary, her presence, like a ray of sunshine on a rainy day, has often enlivened many a weary play. A little over twelve months ago Miss Shannon became Mrs. Henry Guy Carleton. She has, however, no intention of quitting the stage.

For the sake of the public, with whom she is a warm favorite, it is to be hoped she will continue to be one of its ornaments for many years.

PROFESSIONAL DOINGS.

George D. Mitchell is said to be shining forth in Fisher's Cold Day company.

W. J. Sirea has signed with His Nibs, the Baron.

Dora Vinton will retire from the cast of The Latest Fad company next week.

A fund has been started in Dublin to raise a memorial to the late Barry Sullivan.

William Hawkins is reported to have been engaged for Lizzie Evans' company.

The front part of the floor occupied by Harry W. Cortiss' Dramatic Agency has been rented for a billiard room.

Frank W. Sanger has had handsome partitioned offices built in the Broadway Theatre building, for himself and business manager, McCormick.

Mabel Burroughs tells a story of an ideal dressing-room which she found in Pittsburg, consisting of a *suite*—sitting room, dressing room and bath room. It is pleasant to hear that such things exist.

A new play by Jerome K. Jerome called The Counsellor's Wife, has been accepted by Charles Frohman, who will produce it before the end of the season.

The Hustler, a farce-comedy described as "successful," will follow Niobe at the Bijou Theatre.

Vox Voxsox is having a prosperous career in the West, having played banner engagements at Grand Forks, Dak., and Butte, Mont. It will be at the New Park Theatre later on in the season.

Henry J. Leslie, who brought over from London the costumes and scenery for Cinderella, will stage the burlesque production at the Academy of Music this month.

James Owen O'Conor has been appearing as a vaudevillist in Jersey City and has been experiencing annoyances from both audience and management, the former throwing glasses and chairs at him, and the latter threatening to sue for damages if the once tragedian refused to go on with the performance.

Young Alexander Salvini will essay the role of Othello soon. He has also two other plays for production next year.

Last Saturday Amigo Fritz, the new opera by the famous Mascagni, the lucky author of Cavalleria Rusticana, was produced in Rome. The libretto is taken from Erckmann-Chatrian's novel.

Ford's Theatre, Baltimore, celebrated its twentieth anniversary a week ago Saturday. The first performance at this popular house was Shakespeare's As You Like It. Of the cast on that occasion there remains alive but one representative, Giles Shine, now a member of Julia Marlowe's company.

Harry M. Markham wishes to correct the statement made by our Tamaqua correspondent, that Frank Lee Miles was Kittie Rhoades' leading man last season. Mr. Markham says he was then, and is now, Miss Rhoades' leading man.

Carrie Osterman, who made her début recently in Lowell, with the Hands Across the Sea company, is making as good an impression as her sister, who was her predecessor in the role of Lucy.

The MacLean-Prescott company have been presenting Spartacus to Texas audiences and meeting with great success. The Dallas, Tex., *News* says: "In Spartacus R. D. MacLean has found a character admirably suited to his peculiar abilities. Few dramatic contrasts are wider than that between the melancholy Hamlet, spontaneously betaking himself to speculation, and the passionate and rugged character of the heroic Spartacus. In Mr. MacLean's impersonation of the Roman gladiator there is much to admire and commend." Miss Prescott was as warmly praised for her performance of Senona.

Flora Moore will star this season in Frank Tannehill, Jr.'s play Zig-Zag, under the management of Sam Dessauer.

Lotta was in Boston recently, and went to see Mrs. James A. Herne in Margaret Fleming. To a *Globe* reporter Lotta said she wanted a new play herself, but was not wasting her time in looking for one. "If one doesn't come along," she said, "and I don't go back to the stage, I shall take up painting, for which I have a great gift and a great liking, especially for portraiture." Lotta intends to build a little theatre adjoining her home on Lake Hopatcong. She will have school exhibitions, and to such children as seem to have any gift for expression she will offer a place in her school of acting, where the child will be given a part to learn, and will be encouraged to do it in its own way."

Agnes Wallace-Villa publishes a warning to managers throughout the country that unprincipled persons have obtained fraudulently a MS. of The World Against Her, and are performing the play. It is the property of Miss Villa, she having purchased it from Kate Claxton. The members of any company, aside from her own, will be held personally responsible if they act in The World Against Her. Managers who book pirates in the play will also be called to account. Any lawyers who will arrest or lead to the conviction of the pirates will be rewarded by Miss Villa.

The *Atlanta Journal* says that W. S. Cleveland, proprietor of Cleveland's Minstrels, was arrested in that city for "disorderly conduct and using profane language in the presence of ladies." Mr. Cleveland denies the charge, and intends to sue the city for $5,000 damages. So there is no doubt Cleveland will come out ahead on the season.

Among the audience that saw the performance of Alabama at Palmer's Theatre on Monday night were Sarah Bernhardt, Mr. and Mrs. Maurice Bernhardt, Mr. and Mrs. Bronson Howard, Marshall P. Wilder, Maud Harrison, Ingersoll Lockwood, Dr. T. S. Robertson, Marshall P. Mallory, and Elita Proctor Otis.

ANOTHER APPRECIATIVE WELL-WISHER.

To the Editor of the Dramatic Mirror:

SIR:—In your issue of THE MIRROR dated October 17, I note the complimentary remarks of Mr. Ernest Edgerton and your comments thereon, and I beg to add my endorsement to both.

It has been my intention for some time to show my appreciation of, to me, the most interesting paper among a number that I subscribe for, and I am sure there are hundreds of others outside of the profession who would gladly add their approval to what Mr. Edgerton has said, as I am doing, did THE MIRROR stand in need of it.

I am not a professional, and haven't even the honor of the acquaintance of an actor, actress or manager; but I have been a close student of THE MIRROR for four or five years; I am a great lover of the drama, as well as opera, and I am a firm believer in all that is good in connection with the stage. Let me add that I believe the good is greatly in the majority.

With best wishes for the future welfare of your paper, I am,

Yours truly,

JAMES F. PEYTON.

THE GUEST OF MANTELL.

"I have just returned from Detroit where I went as Robert Mantell's guest to see his performance of my play, 'The Louisianian,'" said Edward M. Alfriend to a MIRROR reporter.

"Mr. Mantell is playing to large business. His performance of Louis St. Ormonde, the hero, I regard as simply perfect. It is picturesque, romantic, heroic, and altogether a powerful and intense piece of acting. It is different from anything he has done hitherto. It has commanded the highest approval from the press wherever it has been acted. I am satisfied that when he plays the part in New York he will win as much praise from critics here as in the other cities in the country.

"Charlotte Behrens as the adventuress, the Countess de Luc, is strong and effective. Verner Clarges' Governor Claiborne is a manly performance; Albert Brunning as Gen. St. Ormonde gives an even and interesting performance; Jessie Bushly as Ruth Claiborne is gentle and tender, and Ben Ringgold as Capt. Dumondville is, as he always is, a thorough artist.

"Mr. Mantell is anxious to get the play into Palmer's Theatre for a run in the latter part of the season, and Mr. Palmer has been approached about it."

NEW YORK COLLEGE OF MUSIC.

The new home of the New York College of Music was formally opened last Friday evening by a concert. The building was crowded to the doors, and the evening was a brilliant success in every way.

The new building is situated opposite the Leiderkranz Club, on East Fifty-eighth Street. It has forty feet front and is 100 feet deep. The front is of fine architectural effect. The theatre, 38x80, is on the ground floor, and is reached by a broad entrance over fourteen feet wide. The acoustic properties of the theatre are perfect.

The cause of music in this city owes much to Alexander Lambert, the young director of the new college. It is due solely to his untiring and intelligent efforts that at last New York can boast of an institution devoted to musical education and all its branches. The faculty represents some of the best musicians in this country and Europe, and the pupils exceed 600.

W. J. Henderson, the musical critic of the *Times*, and one of the professors of the college, will lecture on the history of music on Nov. 5.

DR. DALY'S CORNER-STONE LAID.

There was a gathering of the literary and dramatic clans in London, near Leicester Square, last Friday, when Ada Rehan laid the corner-stone of Dr. Augustin Daly's new theatre there. It is expected that the house will be opened in 1893 by the Daly company.

A tent ornamented with British and American flags accommodated the distinguished guests present, and Miss Rehan laid the corner-stone and read an appropriate poem written for the occasion.

In christening the theatre Miss Rehan broke a bottle of champagne over the stone, and in some way absolutely ruined a pair of beautiful lavender trousers worn by James Lewis. Some of the glass flew out and cut a critic in the head.

It is not known if Miss Rehan was trying to cut the critic's head open and accidentally drenched Mr. Lewis' trousers, or whether she intended to spoil the trousers and accidentally cut the critic, but the exercises went on just the same and the band played "Yankee Doodle."

MAY BROOKYN BROKEN DOWN.

May Brookyn, the well-known actress, is suffering severely from nervous prostration. She has been acting all Summer in Alabama, has had several relapses, but has continued bravely in her part.

Now, however, she is positively unable to act. She has many friends, and they will send her to Bermuda this week for a vacation to last several months.

Miss Brookyn's condition is grave. Dr. T. W. Robertson, her physician, told a MIRROR reporter on Monday that he expects that she will be able to act again, possibly this season.

CHARLES FOSTER has left Maude Granger's company. He will reach this city Thursday.

IN THE WINGS.

Now that her Letterblair, produced by E. H. Sothern, is a success, Marguerite Merrington is at work on another play. I presume that we shall be having a play or two from her every year or so. Let me advise her not to be carried away by success and turn out plays galore. I know one young dramatist, who, on the strength of a success or two, is anxious to write for a dozen stars. This head-over-heels habit of play-making does not pay in the long run. If the author decides to confine him or herself to turning out melodramas of the Sims and Pettitt and Harris kind, that is quite another story; but certainly a play a year is enough for a dramatist who aims high. Miss Merrington has had offers from three English managers, who want Letterblair for Great Britain. As the scene is laid in England, the play should fare even better there than here.

H. C. DE MILLE is to stage his play, The Lost Paradise, at Proctor's. By that I mean that the scenery will be built under his supervision, and that all the costumes and properties will be chosen by him. The only scene used in the Chicago production of the play that will be used in the New York production, is the factory scene, which is large and elaborate.

FORBES ROBERTSON has engaged his passage to England on the *Spree* in two weeks. He is not, I understand, exultant over his connection with the production of Thermidor. He must know, as well as everybody else, that Frederick Bond has made the hit of the piece. Mr. Robertson, however, has made quite an impression on the matinee girls, and it is observable that he pulls himself together considerably at the Wednesday and Saturday matinees.

FROM advices received the reports of a success for Frances Hodgson Burnett's The Showman's Daughter at Worcester, England, appear to be correct. A batch of London critics went on to see it. The showman is a rich plebeian. He sends his daughter away from home to be educated as a lady. She returns; her father opens the door, and she mistakes him for the footman. The strength of the play comes from the contrast with her parents who have not followed her in the realms into which they have sent her. The Showman's Daughter will be brought out in this country, in all probability this season.

THAT immaculate and engaging young man, Robert Hilliard, beckoned me to his side on Monday night at a restaurant where we met after the play. Mr. Hilliard wears the contented expression of a man who draws a fat salary and who wins his way to feminine hearts by his acting of the brave hero in Blue Jeans. But he is not content with the niche he is occupying in the temple of Thespis. He does not consider that the occupation of being knocked black and-blue by the brawny villain prior to the buzz-saw episode is especially lofty. Mr. Hilliard, as already noted by THE MIRROR, intends to star season after next. I asked him what line of parts he thinks of essaying on his own hook, and he said "characters of the Lester Wallack school." Mr. Hilliard, together with a number of us, believes that the day of silly-billy productions is vanishing, and that a demand for comedy work of a higher order is growing apace.

A STATEMENT made by Mr. Hilliard interested me considerably. He says that the apple blossom scene in Blue Jeans is not original with Joseph Arthur. Mr. Hilliard says that when he was manager of the Criterion Theatre in Brooklyn, in 1886, The Lily of Veddo, by the late George Fawcett Rowe, was produced there, and that it contained the veritable love scene of the lovers under the apple blossom tree that is such a pretty episode in Blue Jeans.

I HEAR of a *coup d'état* of the thrifty Maurice Grau that will turn a number of dollars into the coffers of Abbey, Schoeffel and Grau. Last season that fresh voiced young singer, Ida Klein, was engaged by the firm for their Italian Opera company at a fair salary. Since her engagement, however, Miss Klein sang at a number of concerts with such success that she saw her way clear to making very nearly as much by one concert as by a week's singing at the Metropolitan. So she wrote to Mr. Grau, asking him to release her. This Mr. Grau did not care to do, but he wrote to Miss Klein that she was at liberty to sing at all the concerts she wanted to—provide she gives half of the money she makes to the firm of Abbey, Schoeffel and Grau.

As to the appearance of the Pitou company in this city, Mr. Pitou told me the other night that it will be in February at the Fifth Avenue Theatre. Mr. Pitou expects that the theatre will be completed by that date, at the earliest, in which opinion, I may note, he but concurs with the views expressed by the Editor of THE MIRROR last Summer, in the face of "official" statement that the building would be ready by November.

NELSON WHEATCROFT has just completed a drama which he has called The Surgeon of Senart. In the writing and building up of the work he has collaborated with a Brooklyn woman, who is as yet unknown as an authoress, but to whom Mr. Wheatcroft looks for some great work. Mr. Wheatcroft tells me that he is indebted to a paragraph in a novel by Alphonse Daudet for the idea of the play. Certainly this is not a great debt of obligation. The scene is in France, during the Franco-Prussian war.

HARRY ST. MAUR, whose claim to the American rights of Christie Murray's Ned's Chums has been disputed by the author, is up in arms. He has directed his tirade towards the theatrical David and Goliath of the day, Howe and Hummel. Mr. St. Maur says clearly and strongly that he has the rights to the play with Mr. Murray's signature attached. This being so, it is to be presumed that Mr. Murray is given to hallucination.

PACORET.

THE DARK SIDE.

The Rose Osborne company expired at Raleigh, N. C., on Oct. 24.

Irving Schloss, our correspondent at Memphis, Tenn., telegraphed on Saturday: "The Edwin Arden company has disbanded here. Unsatisfactory business is the cause given."

Telegram received on Monday from James McDonough, the MIRROR Cincinnati correspondent: "The Annandale Opera company collapsed here yesterday. Salaries five weeks in arrears. Members of the company almost penniless."

The New York Ideal Dramatic company—what's in a name!—stranded at Asbury Park on Saturday. It was booked to present The Planter's Wife. H. J. Garrity, its manager, departed of a sudden, and there was no show.

The Juch Opera company is falling to pieces. Signors Montegriffo and Berignani and Miss Landes, the soprano, left last week, because they could not get their salary. The leader of the orchestra has left for the same reason. A bill of sale on the costumes and scenery was given to an Indianapolis lawyer as security for debt. It was for $1,000. The company got out of that town by means of money advanced by an Evansville manager.

Our Richmond, Va., correspondent, W. G. Neal, reports that the Through by Daylight company closed at Newport News, Va., a week ago yesterday, owing to the fact that the barometer in the box-office fell. F. R. Webb, our correspondent at Staunton, Va., sends more explicit information. The company was booked in that town for the 30th. Agent John E. Ogden reached there on the 24th, called on Manager Oliver and said he would send his paper up later. About half a day later, Ogden returned and said that his company had received an offer to play in a New York city theatre, and accordingly the Staunton date was canceled. In the absence of Manager Oliver, having no other redress, Treasurer Schultz favored Mr. Ogden with an opinion of his conduct in terse and vigorous Anglo-Saxon.

The Inspector company was booked at the Holyoke Opera House for Oct. 27. When the time came, however, the manager of the theatre learned that the company has not gone out this season.

The tour of Signorina Diligenti, the Italian star, under the direction of Signor De Vivo, came to an end at Troy last week. It began two weeks ago at the Walnut Street Theatre, Philadelphia. Diligenti acted there for a week to fair business. Then she went to Albany, and the business was wretched. The advertising was not liberal enough. We understand that she is a capable, though not wonderful, actress, and that the principal reason her tour ceased was a paucity of money to book her.

JOAN IS POPULAR.

Otis Skinner, who is directing the tour of Margaret Mather this season, was seen last week by a MIRROR reporter. Said Mr. Skinner:

"This season has proved to be one of the most successful Miss Mather has had. There has been such a demand for Joan of Arc, that we will continue to act it almost exclusively until about Feb. 15, when we expect to produce a new play in Chicago.

"We are having a second set of scenery painted for Joan of Arc, which will enable us to do the piece in one-night stands."

OBITUARY.

Alexander M. Dennison, of the Kendal company, who committed suicide at the Hotel Arno, last week, while under a temporary aberration of mind, was buried at Woodlawn Cemetery on Friday morning last. Mr. Dennison, whose real name was Dixon, had been a member of the Kendal company for over twelve years, and played old man parts. He was well thought of by the company, and by Mr. and Mrs. Kendal, who made all the arrangements for the funeral. Bad health led to the temporary derangement, under the influence of which the act was committed. The burial services were conducted by Dr. Preston, at the Little Church Around the Corner, and a number of actors, friends of the deceased, were present.

Sallie Singleton, who was known several years ago as one of the Singleton Sisters, died recently in this city. She was married, and leaves a son, an actor.

J. H. Shewell died in Kentucky on Sunday. He was the husband of May Durlee, who died a short time ago, but he was not the son of the L. R. Shewell, the manager and dramatist, as was stated by the newspapers.

EXCURSIONS TO WASHINGTON.

A series of personally conducted tours to Washington has been arranged, via the Royal Blue Line, for November 26th (Thanksgiving Day), December 26th, January 7th. The tickets include all necessary expenses of a three days' trip, and provide for hotel accommodations at Washington, meals en route, baggage transfers, etc. Rates from New York $11.50, $12.40 and $13.00. Proportionate rates from Boston and other New England points. For programme describing these tours write to Thos. Cook and Son, Agents for B. & O. R. R., at 261 and 1225 Broadway, New York, or 332 Washington Street, Boston.***

CONFIDENCE INSPIRED.

Boston Beacon.

THE DRAMATIC MIRROR already announces its Christmas number as to be something finer than any predecessor. This will be hard to compass, but Mr. Fiske is good for it.

REFLECTIONS.

GEORGE F. GRANGER is in advance of the Shackford Opera company.

PAUL MANDER has joined McKee Rankin's company.

ALF. C. WHEELAN has been engaged for Flora Moore's Zig-Zag company.

THOMAS GRADY has joined The Dazzler company.

MAURICE DARCEY closes with the Dear Irish Boy company this week.

MILLIE PRICE DOW contemplates a trip to Europe in a year or so.

IRENE MURRAY has left the Tuxedo company.

C. W. MILLER, late of Miss Eastlake's company, left for San Francisco on Saturday in advance of McKee Rankin.

AUGUSTUS BELL, the originator of Bell's Royal Marionettes, is at the home of his mother in Detroit, suffering from nervous prostration.

THE pupils of Mrs. D. P. Bowers are rapidly becoming numerous. Early in the Winter they will be seen in a new play at the Berkeley Lyceum, under the auspices of a charitable institution.

HERBERT KELCEY and his wife, Caroline Hill, are once more in the ranks of the strollers on Broadway. Mr. Kelcey is somewhat less fleshy than when he left town last Spring.

M. J. JORDAN, of the late Diligenti company, has arrived in town.

EDGAR SELLEN writes that he is touring Canada with success.

HON. DANIEL DOUGHERTY, he of the silver hair and tongue, stated while in Dubuque, Iowa, last week, that he is writing a life of Edwin Forrest, and that it will appear soon in a magazine. The two were intimate friends. Mr. Dougherty has had the biography in view for years. He says he considers it to be his duty to give his information and impressions of the tragedian to the world. He was his lawyer and the executor of his estate. William R. Alger and Lawrence Barrett have both written excellent biographies of Forrest, so Mr. Dougherty's volume will be a luxury rather than a necessity.

EMMETT C. KING, late of The Old, Old Story company, has joined Coudray's stock company at Portland, O.

E. J. RADCLIFFE, of the Lyceum company, read the race scene from Philip Herne at a recent gathering in Boston. When he had concluded the guests drank to the memory of Mary H. Fiske, the author of Philip Herne.

THE wolves of the stranded Orson Clifford company are still in charge of Mr. Lea, the manager of the Port Jervis, N. Y., Opera House. They were shipped to Carbondale, but returned. They disport in Mr. Lea's back yard. He calls them elephants.

W. J. FLEMING has made arrangements to take up Around the World in Eighty Days. New scenery, costumes and a full corps de ballet will be prominent features in this enterprise. W. H. Brown, who will manage the organization, is now at Taylor's Exchange.

MAURICE BARRYMORE aged twenty years during a half hour's interview with a Rochester reporter. He was making up in his dressing room preparatory to going on the stage.

ROSELLE KNOTT, of the Paul Kauvar company, has been praised by the New Orleans critics for her impersonation of the heroine, Diane De Beaumont. The *Picayune* says: "She is a pretty woman, graceful and intelligent, and does her part well"; and the *Times-Democrat* says that she is an actress of sterling ability, and well deserved the liberal applause accorded her.

THE posters of the Lilly Clay Colossal Gaiety company were a little too gay and frank to satisfy the citizens of McKeesport, Pa., last week. The company was booked last Summer while Dr. T. S. White, the proprietor of the Opera House, was in Europe. He agreed with the Mayor that the posters were not modest. So the bill boards were covered up.

THE Lillian Rowley company, in the American Girl, had to cancel two weeks because Ray Rowley was taken ill with scarlet fever. He is in the hospital at Montreal, under his mother's eye. We are glad to learn that he is recovering rapidly.

AGNES HERNDON and her company presented themselves at the Columbus Theatre on Monday night to carry out their contract made five months ago with Manager Hammerstein. They were denied admittance to the house and Mr. Wilkinson's Widows was played by Charles Frohman's company. Miss Herndon says that she will bring suit for breach of contract. Mr. Hammerstein says that he canceled Miss Herndon's time because she wanted to play La Belle Marie with five people, involving five "doubles."

JACOB LITT, the progressive and original, has had the box statement of the receipts of Yon Yonson for one night at the Grand Opera House, Chicago, photographed. It gives a table of figures of the money taken in in all parts of the house, and the total is $1,053.75. This is the banner house at the prices. The opposition attractions are also noted.

MODJESKA presented The Tragic Masque, by E. C. Reynolds, at the Globe Theatre, Boston, on Monday night. The play was not received with enthusiasm, according to telegraphic reports.

THE tower of the Madison Square Garden, topped by the statue of Diana, was opened to the public on Monday. In the evening the event was celebrated by fireworks.

AGNES HERNDON was booked for this week at Harlem, but Oscar Hammerstein has undertaken to cancel her engagement. The company will try to appear, and, if refused—as it will be—Miss Herndon will sue for her share of the receipts.

MISS HELYETT, the musical comedy, is to be produced to-night at the Star Theatre.

THE NEW YORK
DRAMATIC MIRROR.

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE.
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS:

Twenty-five cents per agate line.
Professional cards, $1 per line for three months.
Two-line ("display") professional cards, $3 for three months; $5 for six months; $10 for one year.
Managers' Directory cards, $1 per line for three months.
Reading notices (marked "") 50 cents per line.*
Advertisements received until 10:30 P. M. Monday.
Terms cash. Rate-cards and other particulars mailed on application.

SUBSCRIPTION:

One year, $4; six months, $2; three months, $1.25. Payable in advance. Single copies, 10 cents.
Foreign subscription, $5 per annum, postage free-paid.

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Entered at the New York Post Office as Second Class Matter.

NEW YORK, - - NOVEMBER 7, 1891

****The Mirror has the Largest Dramatic Circulation in America.*

CURRENT AMUSEMENTS.

BIJOU THEATRE—NIOBE, 8:15 P. M.
BROADWAY THEATRE—THE MERRY MONARCH, 8 P. M.
CASINO—CAVALLERIA RUSTICANA, 8:15 P. M.
FOURTEENTH ST. THEATRE—MAYOURNEEN, 8 P. M.
GARDEN THEATRE—LA CIGALE, 8:30 P. M.
GRAND OPERA HOUSE—CORA TANNER, 8 P. M.
HERRMANN'S THEATRE—DIXEY, 8:30 P. M.
HARRIGAN'S THEATRE—REILLY AND THE 400, 8 P. M.
JACOBS' THEATRE—THE FAIRIES' WELL, 8 P. M.
KOSTER AND BIAL'S—VARIETY AND BURLESQUE.
LYCEUM THEATRE—THE DANCING GIRL, 8:15 P. M.
MADISON SQUARE THEATRE—JANE, 8:30 P. M.
PARK THEATRE—HOSS AND HOSS, 8:15 P. M.
PROCTOR'S—THERMIDOR, 8 P. M.
PEOPLE'S—LATER ON, 8 P. M.
PALMER'S THEATRE—ADRIANA, 8:15 P. M.
STAR THEATRE—MISS HELYETT, 8 P. M.
STANDARD THEATRE—SARAH BERNHARDT, 8 P. M.
THALIA THEATRE—THE LILLIPUTIANS, 8 P. M.
TONY PASTOR'S—VARIETY, 8 P. M.
UNION SQUARE THEATRE—THE CAID, 8 P. M.
DORIS'S EIGHTH AVENUE MUSEUM.

THE MIRROR office is open every Monday night for the reception of advertisements. Advertising copy is taken until 10:30 P. M. Advertisements may be sent from out-of-town by telegraph.

NOTICE.

From the San Francisco Argonaut.

The *Dramatic N**** prints weekly, at the head of its editorial page, an announcement to this effect: "The *Dramatic N**** will not receive advertisements from the agency of George P. Rowell & Co." This is naturally calculated to excite intense surprise in the mind of the reader, for the average dramatic paper will not refuse an advertisement from anywhere about anything. The explanation of this peculiar paragraph is probably as follows: George P. Rowell & Co. have just issued their newspaper directory for 1891. In it the circulation of the two dramatic papers of New York city is thus set down: DRAMATIC MIRROR, over twenty thousand," "*Dramatic N****, over five thousand."

BULL-FROGS AND BAYOUS.

THE South has received Alabama with open arms. A play that truthfully and sympathetically reflects Southern character and Southern sentiment is a complete novelty, and it has struck a responsive chord in the Southern breast.

From the columns that have appeared in the Southern newspapers during the last few weeks regarding this highly successful play, we have selected a letter to a New Orleans paper as worthy of special notice, because it contains the only comments of a disapproving nature that have been published on the subject of Alabama.

The writer in question frankly admits that it is "a clever play, well written so far as the sentiment goes, and delightfully interesting to an audience; but"—and here is where the disapproval comes in—"in behalf of a number of Alabama friends we protest against the author introducing bayous and frog suppers in the town of Talledega, situated, as it is, in a country where there are no bayous, and where there would be a riot were the people invited to eat the hind legs of a bull-frog, despite the fact that they have come to be regarded as a great delicacy in all the large cities of the country, where the restaurants and hotels are unable to meet the demand."

The New Orleans correspondent, in fact, absolutely and seriously refuses to swallow the hind legs of Mr. THOMAS' frogs. In these circumstances, the author will doubtless humbly accept his kindly advice that when he writes his next Southern play he will "obtain a correct idea of the habits and customs of the people," and avoid losing his way in bayous and giving the Southerners appetites for dubious delicacies.

SHOE ON THE OTHER FOOT.

WE have been told so often that the modern English drama is vastly superior to our own that we no longer express surprise when that assertion is made. As a matter of fact, however, it may be just as well to note that there is more activity and more promise in the present condition of the American drama than there is across in Britain where the theatre for the most part has fallen back on that refuge of barren dramatic times—adaptations from the French and German.

With the exceptions of Messrs. PINERO and JONES there seem to be no earnest, skilled and productive dramatists in England to-day. We may not have so glorious a perspective, but we are better equipped, apparently, for present and prospective achievements.

For witness of the condition of affairs in London, we have only to turn to the unprejudiced *St. James' Gazette*, of that city. "The number of really capable actors and actresses," it says, "is very large, indeed—often, in fact, too large for their own comfort. What we want now is a corresponding improvement in the average play, so that the capable man may have an opportunity of appearing in pieces for which he can feel some better sentiment than contempt. Playwriting, no doubt, requires a certain amount of technical knowledge of stagecraft; but, even when that is granted, it is surprising that the enormous rewards of the successful dramatist do not attract a far larger number of men of genius. In England, at least, it is rare indeed that any man of exceptional ability as a writer purposely sets his hand to work for the stage."

It is a novelty to hear a cry, with which we were familiar at one time, taken up and lustily repeated in the parent country.

THEY ARE POURING IN.

THE advertising pages of the Christmas MIRROR are filling rapidly. During the past week scores of advertisements have been received. All space on the cover pages has been contracted for, while many pages inside have been taken. The advertising will be heavier, in fact, than it was last year, or any preceding year.

We shall be able to accommodate all the advertisements that come in during the coming two weeks, even if we are obliged to increase the number of pages again. We have already found it necessary to enlarge the publication beyond the generous proportions originally planned.

We have promised that the forthcoming Christmas MIRROR will be the greatest holiday number ever issued by this journal, and we are now in a position to say that that promise is going to be fulfilled to the letter.

Such an aggregation of contributors and artists as we have secured this year has never been known in the history of dramatic journalism.

MR. SIMS AND MR. ARCHER.

SPATS between critics or dramatists are familiar occurrences in London—a city whose inhabitants are all supposed to be addicted, more or less, to the habit of airing their views in the newspapers. Mr. SIMS and Mr. ARCHER are the latest combatants. Mr. SIMS accuses Mr. ARCHER of writing plays, and suggests that he has hawked them about among West End managers.

Mr. ARCHER replies that it is true that he was partly responsible for a gory transpontine melodrama, produced ten years ago, and that he also composed a conventional and bloodless one-act tragic piece, a one-act modern play and a three-act tragedy founded on one of IBSEN'S early plays. These, so far as he remembers, constitute the sum total of his dramatic attempts, which he catalogues "to save Mr. SIMS the trouble of ferreting out my other dramatic crimes and misdemeanors."

In closing, Mr. ARCHER sends this parthian arrow after his adversary: "I long ago discovered that I lacked the first great qualification of the British dramatist the power of persuading myself that because I had written a play it must necessarily be a masterpiece, and of hating every one who disagreed with me."

Mr. SIMS' rejoinder to this pointed communication, which appears in the *Pall Mall Gazette*, will be awaited with interest.

DUPLICATED PARAGRAPHS.

A TIMELY protest is entered by the *Spirit of the Times* against the practice in vogue among certain business managers and press agents of sending duplicate paragraphs about their attractions to the dramatic editors. The result, as the *Spirit* points out, is that when the editors are careless enough to use this matter, one paper seems to be quoting the exact language of another paper, and all appear to be pulled by the same wires.

As our contemporary justly remarks, "The system has thus come to be such a nuisance that time, ink and paper are thrown away upon notices good only to fill the waste-basket." The manager that really wishes to furnish printable material to the press concerning the matters in which he is interested should at least see to it that it is varied in the case of each newspaper. And unless the dramatic editor merely uses the stuff as memoranda—which is its only legitimate journalistic use—he should carefully refrain from printing the reams of "manifold" and duplicated matter that pours into his office, out of respect to himself and to his readers.

Every line that is printed in THE MIRROR is original, and especially prepared by its own staff of writers. We have our own sources for gathering reliable information respecting theatrical ventures, past, present and to come. We are always willing to examine the material submitted by managers' press-agents, but unless it is veracious and likely to be of interest to our readers, it never gets into print. In all cases we prefer the style of our writers to the style of the small army of insinuating and industrious press-agents that deluge us with their paragraphic efforts, and, therefore, although we may use the facts we carefully avoid using the phraseology.

PERSONAL.

ALDRICH.—Mildred Aldrich, the clever and caustic critic of the Boston *Home Journal*, has resigned.

LEWIS.—Mrs. James Lewis returned from London last week. She says that the Daly company will sail for New York on Nov. 2.

IVES.—Alice E. Ives, the dramatist, is recovering from an attack of pneumonia.

FROST.—W. H. Frost, assistant dramatic editor of the *Tribune*, is writing a review of the acting of Richard Mansfield.

EVANS.—Rehearsals are progressing for Lizzie Evans' new play, Miss Prue, at Proctor's Opera House, Hartford, Conn., next Monday.

TRUSS.—Manager D. W. Truss has recovered from his recent illness. He left for Denver, Col., last Saturday to join Primrose and West's Minstrels.

CHURCHILL.—Nathalie Churchill has been engaged for a leading part in Miss Prue.

VEAMANS.—Emily Veamans has been compelled to retire from the cast of Reilly and the 400. Her eyesight is failing, and the doctors fear that she may never be able to recover it entirely.

LEWIS.—W. W. Hawley is sponsor to the statement that it is probable that Ada Lewis, "the tough girl" of Reilly and the 400, is engaged to be married to James Wright.

WILLIAMS.—Jesse Williams, musical director at the Garden Theatre, has been presented by Carl Streitmann, the tenor, with a gold match-box set with a diamond, a ruby, and a sapphire.

FLORENCE.—Neil Florence has recovered from his recent illness. He will soon assume the management of a specialty company.

BERNHARDT.—Madame Bernhardt is at the Hoffman House, and is telling newspaper reporters that she is glad to be in New York again. Her son Maurice and his wife are with her.

MORRISON.—Lewis Morrison reports that Faust is doing a good business in the West. He will have a new play ready by Jan. 1.

MILLER.—Joaquin Miller is writing a play for Lewis Morrison. It is called The Red Shield, and the story will appear in the December number of *Frank Leslie's Magazine*.

DEMPSEY.—Louise Dempsey, who is playing the Fairy Queen in Gilmore's Devil's Auction, has made a success of the topical song "If You'll Only Give Them Time," which was written for her by Fred. Solomon.

SKILLMAN.—Lois Skillman, the soubrette, whose performance of Blanche in Castles in the Air was highly praised by the Southern critics, has returned to New York.

ROSA.—Patti Rosa sprained her ankle badly at Memphis last Wednesday during a matinee. She was unable to appear at the evening performance.

CROSBY.—Warner Crosby, of Detroit, a clever young musical composer, has written a pretty skirt dance which he has named in honor of Amelia Glover.

HUTTON.—Laurence Hutton, the *litterateur*, and the secretary of the Players' Club, returned to town last week after a vacation divided between Europe and this country.

PADEREWSKI.—Paderewski, the famous Polish pianist, will be heard for the first time in this country at Music Hall, this city, on Tuesday, Nov. 17.

FROHMAN.—Charles Frohman will leave for Boston on Friday to meet his stock company and attend the first performance of Mr. Wilkinson's Widows at the Columbia Theatre. While in Boston he will arrange the programme of attractions to be at the Columbia this season. He will return to New York on Wednesday of next week.

WELBY.—Bertha Welby will leave the Irene Kent company this week.

KENDAL.—The Kendals lost $1,700 by closing the Star Theatre last Tuesday evening, the day of the death of A. M. Denison of their company. Mrs. Kendal was too shocked to play, and the company itself was much affected by the loss of their associate. In spite of the loss of that night's receipts, they played to $32,000 in the three weeks an evidence that their third season here will be as profitable as their previous seasons.

BARRYMORE.—The Rochester *Herald* is making a business of interviewing the Barrymore family. Last week it published a column talk with Georgie Drew Barrymore, and this week they give a similar space to the genial Maurice.

WASHBURN.—Minnie B. Washburn, with the Carleton Opera company on tour, is a beautiful Montclair young woman, who deserted society's ranks to enter the operatic profession as a means of livelihood. She has made a successful début, although the small part assigned her did not allow much scope for her artistic talents. Miss Washburn is the daughter of L. C. Washburn, a New York broker, and for many years one of the leading citizens of Montclair. She has an expressive face, a fine figure, and a sweet, flexible voice—all valuable equipments on the operatic stage.

LETTERS TO THE EDITOR.

HOW ABOUT THIS, MESSRS. AGENTS?

NEW YORK, Oct. 25, 1891.

To the Editor of the Dramatic Mirror:

SIR,—Who and what are the so-called dramatic agents of New York city? Whence came they, and what were their birth and breeding, that they display so much ignorance regarding a few simple rules of etiquette? Are they so far superior, mentally and physically, to those poor, unfortunate beings who are compelled, by cruel circumstances, to ask their aid in securing engagements, that they should treat them with such sublime condescension of ice-like reserve?

Being a woman, and having had several years' experience in the profession, where I must say I have received the most courteous and kind treatment in the far, far Western shores of California, I determined, through the advice of friends, to try my fortunes at the seat of Empire.

Arrived in the large and beautiful city of New York, with three encouraging letters of introduction in my pocket, and hope in my rather timid heart, I sallied forth.

Agent Number One was busy (as they all seemed to be, at all times, when their continual cry is, as later experience with them has shown me, "nothing doing"); would I come in another day.

Number Two: Too busy to ask my business, as it seemed to me a *gentleman* would, upon seeing a lady enter his office. I sat down and waited, thinking he might find time to address me; but I waited in vain. He saw and glared at me once or twice, between the sentences he was writing. That was all. Finally I made a desperate plunge, walked to his desk, and asked if he was not Mr. So-and-so. "Ye—s"—seemingly afraid to admit it. I stated my business, my theatrical record (which, thank kind Providence! is a good one), etc. But no encouragement—not even a truly gentlemanly word.

Leaving his office, I next directed my steps toward the office of a lady agent, thinking that my treatment from one of my own sex might be a little different. I entered the office. The lady stood behind a railing conversing with two frightened looking specimens of her own sex, and seated outside the railing were a few forlorn objects of the opposite persuasion. They all had that wistful, timid, please-give-me-something-to-do air so often seen in the offices of these agents. I seated myself to wait until the lady was at liberty. She seemed particularly anxious that all in the room should know the nature of the business she was transacting—no consideration for the feelings of the ladies to whom she was talking, no privacy whatever. Finally the ladies, with a disappointed air, went out, and I then hoped that *the lady* would speak to me, as she saw I was a stranger; but she coolly threw herself into a chair, picked up a paper, and began to read. I felt sorry to interrupt her (and she seemed to feel the same way). However, as my time was of a little importance to me, I approached her. She, still retaining her position of ease, allowed me to stand outside the sacred rail and state my business, not even deigning to lay down her paper, or taking the slightest interest in what I was saying. I was overjoyed when I found myself once more in the open air.

I visited the other agents, and from all, with but one exception, I was met by nothing but that air of cold contempt. The one exception was, apparently, a gentleman.

I ask why can they not all extend the same courtesies? It must be their extreme ignorance that prevents. I can assign no other reason. I have, happily, been more fortunate in presenting my letters. I have met a number of professionals here in good standing, whose opinions regarding the above tally with my own. They (the agents) may have cause to treat *some* people whom they know as they treated me, but why should such discourtesy be extended to a stranger, and a lady?

By publishing this letter you will publish the opinions of several worthy professionals.

Very truly yours,
MARY S. WEBB.

NOT MISS EASTLAKE'S MANAGER.

NEW YORK, Oct. 29, 1891.

To the Editor of the Dramatic Mirror:

SIR,—It was stated in the last issue of THE MIRROR that I would act as Miss Eastlake's manager for the remainder of the current season.

I have not assumed the management of Miss Eastlake's tour; I am simply directing it. J. H. Dobbins is her responsible manager, and Harry D. Grahame her business manager.

No one is under a "star contract" to me at present but Miss Emma Vaders, now playing in The Soudan company, whom I expect to introduce to New York theatregoers next season in Romeo and Juliet.

Yours truly, H. S. TAYLOR.

THE USHER.

On account of election day falling on our usual day of publication, THE MIRROR appears on Wednesday this week.

With this number is presented a supplement portrait of that clever and poquante soubrette, Lillian Kennedy, as Bess in She Couldn't Marry Three. Purchasers should see that newsdealers furnish the picture with every copy.

This supplement is the first of a series of portraits in colors that THE MIRROR intends to publish occasionally.

The theatre that Dr. Daly is to have in London is the same theatre that was to have been occupied by Agnes Huntington.

George Edwardes, who is building it, was unable to come to terms with Miss Huntington, who was not prepared to make the cash guarantee demanded. I presume that Dr. Daly was willing to outbid the English managers.

The presence of his company in the neighborhood of the Empire and Alhambra will unquestionably tickle Mr. Stead and General Booth. Our dramatic missionaries will give a leaven of sedateness to that crimson-tinted *locale*.

Dr. Daly will sublet the theatre, I understand, during the Winter season, and occupy it himself during the Summer. His confidence in the venture is shown by the fact that he leases the new house by the year only.

The fact that Robert Downing employs a female press agent is dwelt on as a complete novelty by the out-of-town papers.

Without wishing to dim the laurels of Miss McRay, I beg to remind my contemporaries that the original woman press agent entered the field seven or eight years ago. She was a Louisianian, and after a season of successful work for a leading attraction, she married a Senator and retired into private life.

The Actors' Fund fair project is now at a standstill, awaiting the signatures to the pledge of coöperation which Mr. De Frece is circulating among the managers of New York and the suburban cities. When that is returned the work of active organization will begin at once.

I had a pleasant call from Signor Giacosa yesterday. The author of La Dame du Challant is by no means the embodiment in appearance of the popular idea of what great poet looks like.

He is rotund and ruddy; his face wears a jovial expression, and his eye twinkles with fun.

Signor Giacosa does not speak much English, but his French is as fluent as a Parisian's.

He likes America, and he contemplates writing a drama founded on the American War of Independence.

"I have found a subject that appeals to me," said he, "and I am now collecting a small library of books relating to the war of '76. I think a great play can be written dealing with that struggle. At all events, I shall try to write it."

Julia Arthur's engagement by A. M. Palmer for his stock company was one of the pleasant developments of the past week.

Miss Arthur is a gifted young woman, of proved talents. Her career has been brief, but that is an advantage, for she will be all the more pliant to the good discipline and training of Mr. Palmer's fine organization.

I venture to predict that Miss Arthur fulfils the promise already given. She will become a very valuable acquisition to Palmer's Theatre.

The Juch opera company dies hard, but its end seems not far off now.

As in his Nero and other speculations, Charles Locke appears to imagine that a large opera troupe can be manipulated without capital.

Mr. Locke is a type of manager whose existence is a menace to the prosperity, comfort, and happiness of many members of the profession, and the prolonged agonies of his "enterprises" furnish a spectacle that is not without its pathetic aspect.

It will be a good thing for the stage and for managers and actors when wild cat speculating is discountenanced and broken up.

The crying need of the profession in this country is a substantial basis for its commercial operations.

The capital employed in the theatrical business is wholly inadequate to the risks encountered and the magnitude of the interests involved.

THE MIRROR'S "Dark Side" department is proving a veritable boon to local managers throughout the country. At least, I infer that it is from the tenor of many letters that have reached me commending it during the past few weeks.

The information on which the announcements and prognostications in "The Dark Side" are based is drawn from our correspondents, from local managers, from traveling professionals, and from the reputable New York agencies.

With few exceptions, these statements have been accurate. In several cases denials of the truth of our publications have been followed by speedy fulfilment, as in the case of the Annandale Opera company.

The sole object of "The Dark Side" is to enlighten local managers having dates with companies that are either stranded or on the point of collapse. It places the managers on their guard, and enables them to fill time that would otherwise be lost.

OUR SUPPLEMENT.

LILLIAN KENNEDY.

With this issue of THE MIRROR we present the first of a series of portraits, which we shall publish at intervals during the season. The supplement this week represents Miss Lillian Kennedy, a bright young actress, whose earnest efforts and close application to her profession have won for her an enviable place on the American stage.

Although a young woman, Miss Kennedy's experience has been varied, and she has acquired remarkable ease and versatility in acting, her range of parts extending from soubrette to serious roles, both of which she has played with success.

Her progress is attributable not only to her natural cleverness but to the hard work that she devotes to preparing new roles and in perfecting herself in her art.

This season Miss Kennedy appears in a play entitled She Couldn't Marry Three, written by her brother, John J. Kennedy. The part of Bess suits this vivacious little star, and calls into play all the charming characteristics and talents which have brought her into prominence as an actress. The piece has been greeted with crowded houses wherever it has been presented, and it is given with entirely new scenery and an excellent company.

The engagements already arranged for and the time offered throughout the country give promise of an unusually successful season, and it is safe to predict that before next year this charming star will have won an assured position as one of the leading actress-vocalists and dancers in America.

BRADY TO MANAGE LACY.

Harry Lacy is in town, resting. To a MIRROR reporter who met him at W. A. Brady's office on Saturday, Mr. Lacy said:

"I found the cares of managing and acting Jack Royal of the '92 more than I could attend to, and up to the present time my business has been somewhat mismanaged. This is due to either the carelessness or indifference of those entrusted with the business part.

"W. A. Brady has made me a flattering offer to manage me in the play, and I have accepted. I am going to make some changes in the cast. Some of the disgruntled people in the company circulated the report that I am to cheapen the organization, but the changes are made in order to strengthen, not to cheapen. Some of the actors were not at all satisfactory to A. C. Wheeler, the author of the play, from the start.

"I have already booked time for '92 and '93, and in six weeks Mr. Brady will have booked my tour all up. Time is booked rather early in Boston and other large cities, and I shall play a return engagement in Philadelphia.

"In a few weeks Jack Royal will be out on the road. Mr. Wheeler, having read it over carefully, has decided to change it somewhat. He has shortened it from six to five acts.

"Wherever I appear in it managers are anxious to book return dates. The opinion is that it is the strongest melodrama seen in this country for some years. The press has declared that, compared with my last work in The Still Alarm, Jack Royal is superior."

GEORGE BARRETT SKIPPED.

"Genial" George Barrett, with his hale and hearty ways, his healthy appearance, his jovial disposition, has decamped to England.

His tour was a dismal fiasco, and he has himself to thank. If he had paid as much attention to rehearsals and business as he did to a jolly good time he might have been on the road to-day. Clarke Sammis, his late manager, says that every member of the George Barrett company and the local managers of theatres where he appeared, will say that.

"The Metropolitan Job Printing Company got out an attachment against Barrett for $3,900 due them," said Mr. Sammis to a MIRROR reporter. "I was to meet him at his house on Wednesday morning for a final settlement. I was there at the time appointed, and was told that he was not there—had gone out with his wife'—not suspecting anything I came uptown and heard for the first time that the Metropolitan company and several members of his company had got attachments against him.

"I was positive that George Barrett wouldn't run off. I thought he was too much of a man to leave me and every one else in the lurch. I thought that for the sake of of his brother, Wilson Barrett, and his standing he would face the music. So I went to the Sheriff's office and found that attachments had not been levied.

"Then I went to the dock where lay the *City of New York*. Mr. Kirke and Mr. Wright, of the Inman, said that Mr. Barrett was not on board the steamer. So I left, contented. George has not died, I said to myself.

"I was mistaken, however. On Thursday morning I met Augustus De Vere, of the disbanded company, and he told me that he had been on board the *City of New York* the day before until two o'clock in the afternoon, in the cabin, with George Barrett, and that Barrett had positively sailed, under an assumed name.

"'Genial George,'" continued Mr. Sammis, "has left me in a hole, he has left his company and printers unpaid, it was a scurvy trick. The only thing I can do is to transfer the claims against him to my English lawyers.

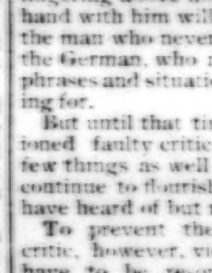
"It was my intention to reorganize and start off again after the election."

"What are your present plans?"

"I am going to send out the new comedy-farce by John Douglass, called My Uncle. It is full of fun. It will start on tour, I expect, about the holidays."

Clarke Sammis, as he says, is in a hole, thanks to the action of "genial George." Mr. Sammis, however, is well known to be honest and anxious always to do the square thing. His many friends hope to see him on his feet in a short time.

THE WORM TURNED.



That even a worm will turn is a fact generally admitted by all well-informed persons. Acting on this principle, Henry Guy Carleton has turned upon those early birds, the dramatic critics who on the recent production of that gentleman's play in the jungles of Jersey City, ventured to earn their salaries by giving their individual opinion of The Lion's Mouth.

Mr. Carleton secured two columns of the Sunday's *Advertiser* to ventilate his views on critics in general, and some critics in particular, and although he was in a light and airy Bill Nyeish sort of a mood, he grew severe when he turned on the second paper, and before he concluded, in a gay yet virile style, he had not left enough of the New York critics' remains to hold an inquest on.

Mr. Carleton should pause and reflect. If, as he says, he enjoys reading reviews over his coffee and eggs, is it not possible that such diet tends to narrow his horizon and give him a dyspeptic view of things? Why does he not try some brain-giving grain foods, or follow the horse-car precepts and eat "H. O." while he reads the morning papers?

Mr. Carleton unearths some interesting facts from his dead past relating to the manner in which he used to juggle theatrical criticisms for the Chicago *Tribune* before the plays were produced, and he chuckles in his figurative sleeve and assumes that all critics are tarred with the same brush.

Especially does Mr. Carleton take exception to the departure of the critic before the play is finished, and in playful yet powerful language he proceeds to haul over the coals several that he watched stealthily glide up the side aisles, sneak along in the shadow of the wall and finally make their escape into the pure Jersey City air.

Mr. Carleton is looking for what we are all looking for—an ideal. With the millennium perhaps will come the ideal critic as we would have him, with wings showing plainly beneath his evening coat and a hazy halo always lingering above his massive brow. Hand-in-hand with him will be the ideal playwright—the man who never cribs from the French or the German, who never resorts to hackneyed phrases and situations, the man we are watching for.

But until that time arrives, the old fashioned faulty critic, who thinks he knows a few things as well as the playwright, will continue to flourish like the bay tree that we have heard of but never seen.

To prevent the early departure of the critic, however, violence—if necessary—will have to be resorted to. We all know how pleasant it is to escape during the progress of some plays and lean our throbbing brows against a lamp-post for a while. But the critic must not trivol in this way. No! But the day is coming when every critic will wear a patent stop indicator, which will mark the exact hour at which the luckless man would sally to his office.

Then can the playwright gaze out from his box upon the auditorium with fiendish glee, and count the critics as they sit and suffer, knowing that escape is impossible. Until then Mr. Carleton will probably continue to have the children of his brain rudely treated, and the long-suffering critic will get out soon, as of yore, and, anon, go home.

FRANK MAYO AND M'KEE RANKIN.

Horace Wall, who has just severed his connection as business manager of Harry Lacy, was seen on Broadway by a MIRROR reporter.

"I am to go with Frank Mayo as business manager," said Mr. Wall. "In a letter I have just received from him, he writes 'I shall give The Athlete only as a trial performance, at Buffalo, for three nights—Nov. 2, 3, and 4. Besides my regular company the cast will include Harry Lee, Charles Parsloe, Edwin F. Mayo, my son; Elmer Grandin, Frank Roberts, Georgie Dickson, and Elizabeth Garth.

"McKee Rankin will join Mr. Mayo in fifteen weeks. Mr. Rankin left last week for California and the Northwest where he will present The Danites and The Canuck. He also intends to stage a new play called The Two Friends, which he has fixed up."

Speaking of Harry Lacy's tour, Mr. Wall said that salaries were in arrears, but business on the road everywhere has been deplorable. Mr. Wall says that Mr. Wheeler's play, Jack Royal, has some strong situations, but the fact of the matter is that it is a play for the cheap circuits, that it will undoubtedly be successful in the cheap-priced theatres, where, Mr. Wall says, it is booked after its date in Cincinnati.

DYEING AND CLEANING.

Costumes cleaned and renovated. Special rates to the profession. Orders by express promptly attended to. Goods forwarded. Discount on company work. *Lord's Dyeing and Cleaning Office*, 23 East Fifteenth Street, between Broadway and Fifth Avenue.

GOSSIP OF THE TOWN.

THE LIMITED MAIL played at the National Theatre, Philadelphia, last week to crowded houses at every performance.

THE private rehearsals of the Symphony Orchestra of New York began at Music Hall, on Oct. 31, under the usual conductorship of Walter Damrosch.

EDWIN H. LOW, the steamship agent, sent forty people of the Barnum and Bailey Circus to England last Wednesday. They will join the forces of Kiralfy in London.

THE Corse Payton company is composed as follows: Corse Payton, proprietor; C. L. Maitland, manager; Malcolm Williams, stage manager; J. H. Pringle, G. E. Kempton, Frank Hilliker, W. Gale Adams, Etta Reed, Della Pringle, Jennie Navarre, and Little Bessie.

COLLINS appears at the new Queen's Theatre, Montreal, this week.

THE Haskell Printing company has engaged Mark W. Davis to represent the firm in the West. Mr. Davis will have an office in Denver, Col., and reside there permanently. J. Robertson Smiley will succeed Mr. Davis as manager of The Old, Old Story company.

IT is understood that Elsie Sheridan, at present in the Will o' the Wisp company, will star in a new play next season.

W. H. SAUL, who cuts a figure in Philadelphia operatic and dramatic circles, has succeeded to the management of the Casino in that city, vice C. J. Lowry. Mr. Saul says that he intends to do away with the variety part of the performance at the Casino, and give a complete opera instead. John N. Cavanagh, our Philadelphia correspondent, writes that Mr. Saul has already a splendid little company, and that when he has made the improvements he contemplates, the city of brotherly love will have a first-class stock opera company.

H. R. JACOBS is in Chicago arranging to play three big attractions at his houses in that city during the World's Fair. The circuit of theatres controlled by Mr. Jacobs is said to be doing phenomenal business this season.

THE May Fostelle Gaiety Girls company is composed as follows: Ed. Gifford, proprietor; W. S. Montgomery, manager; Ed. Clayton, Advance agent; L. Edwin Sinclair, Charles Kirby, G. W. McCabe, C. H. Smith, H. L. Emmet, May Fostelle, Trixie Fostelle, Georgie Sargeant, Mettie Bond, Lottie Sessions, Margaret Burkley, Julia Kent, and Belle Lester.

E. E. PAGE, the husband of the well-known and popular theatrical agent, Mrs. E. L. Fernandez, met with an awkward accident last Thursday. He fell into one of the excavations on Broadway, and sustained a dislocation of his shoulder and arm, besides several bad bruises. In answer to numerous kind telegrams of inquiry Mrs. Fernandez requests THE MIRROR to state that her husband is getting on nicely, and will soon be out again.

LILLIE MEEKS, the dashing equestrienne of The Country Circus company, at the Walnut Street Theatre, Philadelphia, eloped last week with Todd Judge, one of the Judge brothers performing with the Rentz-Santley company, at the Empire Theatre. They went to Camden on Friday, where they were married. When the alliance was proposed to Papa Meeks, who travels with his daughter, he became highly indignant. Now that the affair has taken place, he is out with "bless you children." The bride and groom are again with their respective companies.

EDWARD B. HESS, who launched Margaret Fleming in Boston, says that several important theatrical enterprises will be sent out by him before long.

ASSON POND'S new comedy-drama, A Desperate Man, is to receive its initial production at the Walnut Street Theatre, Philadelphia, on Nov. 30. Julia Arthur and E. J. Henley have been engaged to originate the leading parts. The play is American, and treats of New York life.

PHILIP H. SHEA, whose idleness in consequence of the disbandment of George Barrett's company was announced in THE MIRROR last week, informs us that in consequence of our kind words, he has secured an engagement. He will go on the road with Jane, in the business department. Arthur F. Clarke, a Chicago newspaper man, will go in advance of Jane.

AUGUSTUS PITOU and Edward M. Alfriend have named their war play Across the Potomac. It is virtually finished. Four acts are ready for rehearsal, and the fifth and last act will be in the same condition in a few days.

PRETTY cardboard statuettes of Lillian Russell in La Cigale are in the shop windows.

W. S. DOUGLE'S Latest Fad company includes the following people: Lizzie Daly, Little Vinie Daly, Julia Mackey, Daisy Stanwood, Beatrice Earl, Blanche Andrews, Gertrude Bonheur, Charles Jerome, Edward Eagleton, Charles Paterson, Gus. Daly, Clarence Harvey, Henry Wheelock, and George Alba. R. A. Harrington, proprietor and manager; J. Ed. Hurst, business manager; Charles B. Brooks, treasurer; W. A. Reynolds, musical director; Fred. Bonheur, master of properties.

A BANQUET was given last week by Humphrey and Crossley, managers of the Oh, What a Night! to the members of their company. In return the company presented the managers with a handsome traveling bag. W. F. Crossley writes that the organization played to the capacity of the Park Theatre at Indianapolis last week.

A NUMBER of the Messingers arrived in New York on Sunday by the steamers *Dania* and *Furst Bismarck*. A number more are expected.

THE Lyceum company is playing a repertoire of successful plays in Brooklyn this week, which engagement ends the twenty-two weeks' Summer season.

THE HANDGLASS.

CHAPPIE.—"What do you wear in that locket on your chain?"

DUDLEY.—"A memento of the Summer season."

CHAPPIE.—"What is it?"

DUDLEY.—"Miss Brenkenup's bathing suit."

† † †

As exchange speaks of "the tendency of the American youth to pursue the coy and nimble chorus girl." And yet the modern c. g. is neither "coy" nor "nimble," as a rule.

† † †

STAGGERS.—"What an eccentric sort of person Lemuel is."

FOGGERTY.—"I never thought so."

STAGGERS.—"Why, he's the only man in New York that isn't writing a one-act play."

† † †

Too many leading ladies have disbanded another company—Darlington's Widow. It's always a bad plan to have too many widows.

† † †

JAGS (*sadly*).—"Rahnter and I used to be good friends once."

WAGS.—"Why, I thought you never went to see him act."

JAGS (*still sad*).—"I never did till last night."

† † †

In the *World*, the other day, we were favored with a view of Cora Tanner's foot. We are now waiting anxiously for a column cut of Maggie Kline's elbow and Ada Rehan's shoulder.

† † †

ONE OF MANY.

DEFUNCT BABY (*to St. Peter*).—"Mister, please let me in?"

ST. PETER.—"What is your name, please?"

DEFUNCT BABY.—"I was born in October, 1891."

ST. PETER.—"Step right in, Ruth—first door to the right."

† † †

SHE couldn't dance or sing or act
Or dress way out of sight.
But she wore a "V" cut waist that won
A recall every night.

† † †

BILL NYE says that he did not expect to rival the great dramatists when he wrote The Cadi. If he wanted to make a really fine play he says he would get a stub pen, a quire or two of unruled manilla paper, and then ring for Sardou.

† † †

WHAT THE ONE-ACT PLAY IS COMING TO.

THE WIFE.—"Great Heaven, me Husband!"

THE LOVER.—"Strike me if you will, but spare this lady, *I love her*."

THE NOBLE HUSBAND (*sobbing*).—"Take her, young man, she is yours."

Curtain.

† † †

CHICAGO, it is rumored, has secured Coquelin and Sarah Bernhardt to act co-operately at that city during the World's Fair. When Chicago goes in for Art, she does it with both feet.

† † †

THE RETURN.

The corn is waving, Annie dear,
Lampposts are waving bright,
My steps are wavering, too, I fear
For I've been out all night.

† † †

"THISTLE has written a thoroughly American play that is sure to be a success."

"What's the motive?"

"A real body is dissected by students on the stage every night."

† † †

THERE is a Polish dancer coming now with the effective name of Elena Salmorraghi, and it is announced that she will give the jaded public an entirely new and distinct style of gyrate.

† † †

NIBS.—"Cutewun has written another modern society play."

BIBS.—"What did he call it?"

NIBS.—"Lovers Once, but Married Now."

† † †

RICHARD MANSFIELD is to appear in Harlem shortly. The sun shines even there, sometimes.

† † †

"JAGLETS looks bad."

"He was insulted last night."

"In what way?"

"Some one sent him a half gallon of bichloride of gold elixir."

† † †

CARL STREITMAN, the new Garden Theatre tenor, is reported to be "skilled in the art of holding a woman in his arms in such a fetching manner that every woman in the audience wishes she were the prima-donna. There is nothing like these realistic effects.

† † †

"THERE was only one line in Writem's play that seemed to please the audience."

"What was that?"

"'*Now let the curtain fall; the play is done.*'"

† † †

"THE Actor in Politics" is the title of a Sunday paper essay. Never knew he was in them.

† † †

ASKEM.—"Why do the papers call De Legge a 'rising young actor?' He only made his début a week ago."

TELLEM.—"He climbs a five-story fire escape in the course of the play, and it pleased the critics."

† † †

A NEW "stunt" has been introduced in Wang. A cigar box is brought on the stage. "Is it an infernal machine?" says Miss Fox. "No, it's my trunk," says Mr. Klein. "It's very small," says Miss O'Keefe. "It's too big for my salary," says Mr. Klein. "And it's too small for your head," says Hopper.

† † †

"HASN'T Sellum got a hopeless, disconsolate sort of a face."

"Yes, he's been selling tickets in a box-office for the last eight years."

† † †

(*At two A. M. this morning.*)

"Who's that man hooting and howling through the street?"

"He's an election return."

† † †

HE WAS A WONDER.

They gazed at him with respectful awe
As he walked a-down the street,
They followed him in a little crowd
Behind his hurrying feet.
I asked the reason for the throng,
But this is all they'd say:
"He's the only man in New York town
Who isn't writing a one act play!"

† † †

HARDWARE.—"At last I have got even with Miss Glacier, who refused me last Summer."

ASKEM.—"How did you do it?"

HARDWARE.—"I've named our new ice-cooler after her!"

† † †

HER REASON FOR SMILING.

She smiles at me through her veil of gauze,
Her little hand I hold;
But she loves me not—she smiles because
Her teeth are filled with gold.

† † †

THE SHORTEST AND TRUEST POEM ON RECORD.

No mun,
No fun!

† † †

"THAT man's an actor."

"How do you know?"

"He read the election returns off the stage last night with a smile, and every man he voted for was beaten."

ST. LOUIS' NEW THEATRE.

BY TELEGRAPH TO THE MIRROR.

ST. LOUIS, Mo., Nov. 2.—An event of unusual and commanding interest in the West, and in theatrical circles in this country, generally, occurred here this evening. It was the opening of the Hagan Opera House, the new theatre which has been under construction for some time on the corner of Tenth and Pine Streets. I have attended several special events, but never any so pleasant and auspicious as this. The attraction was the J. C. Duff Comic Opera company in The Queen's Mate, but though the company includes Helen Bertram, Bettina Gerard, Minnie Du Rue and Gussie Cogan and John Raffael, Richard Carroll, Henry Stanley, W. H. Clark, Melville Stuart, Carl Hartberg and Wilham Shuster among its principals, and the opera, a delightful one, had never been seen here, the real attraction was the new house.

The demand for seats was such as to exhaust the supply long before the time for the raising of the curtain, and the audience gathered was one of the most fashionable imaginable. Among it were about 300 Nobles of the Mystic Shrine, the opening being under the auspices of Moolah Temple, of which Manager Hagan is a member. Their action in attending in full regalia was a surprise to him, but not as much a surprise as the event which preceded the performance of the opera. This was a Shriner's tableau, in which the officers of Moolah Temple participated. The scene was one which could not but be impressive. Manager Hagan was called for and congratulated upon the success of his work, and replied very feelingly, saying it was the proudest moment of his life when the doors of the new theatre were thrown open. The opening was marked also by a very handsome souvenir programme, lithographed covers and satin leaves.

The Hagan is really as beautiful a theatre as can be imagined, seating about 2,100 people. I doubt if there is a more complete theatre in the country in its arrangements. The plans were drawn by Messrs. J. B. MacElfatrick and Sons, but poor Morgan MacElfatrick, who was largely responsible, and who superintended the early construction, did not live to see the fruit of his labors harvested. Had he lived he would have been as proud to-night as Manager Hagan. He certainly planned well in making a cosy theatre, utilizing every inch of space, but still making more than the usual allowance for each person in the house. The acoustic properties, too, are simply perfect.

The decorations and frescoing, all in very light tints and blue and gold, are beautiful, so warm and homelike in their blending that you can imagine you were at your own fireside, toasting your feet at a nice, glowing grate fire. The colors and tints could not be improved upon in any way. The draperies, carpets, etc., are rich and in keeping with this. There is nothing flaringly bright about them; red was scrupulously secluded, and even terra cotta was thrown aside. Under the incandescent lights they warm up the surroundings surprisingly. The chairs are of the same, beautifully upholstered in a soft-changing green plush, and so large and roomy that one could go to sleep in them very comfortably. There is also space between them sufficient to admit of the passage of the inevitable man who must go out to see a friend without inconveniencing those he must pass. The lighting of the house is everything the electrician could make it. Upwards of 700 incandescent lamps are used, with foot, border, and bunch lights in colors, red, green, and white, which render the use of the calcium unnecessary. With them alone can be produced the most delicate effect of dawn and twilight.

Back of the footlights is where the professional mind will wonder, even before taking in the beauty of all this, and the rarity of the plants which were banked in every conceivable place to-day. THE DRAMATIC MIRROR representative was shown through that portion of the house this morning, in company with several professional people. The stage was pronounced one of the most perfect to be found, special interest being manifested in the use of electricity in the raising and lowering of curtains and drops, the Hagan people having perfected this device. An idea of the stage can be had by its dimensions. It is 68 feet between walls; 43 feet deep from the foot-lights and 38 from the curtain line; the proscenium arch is 36 feet wide and 37½ feet high, while the rigging loft is 63 feet. On either side of the stage are very commodious and comfortable dressing-rooms, the stairs leading to the upper ones being about the easiest ever climbed by an actor. In all there are sixteen dressing-rooms, all well ventilated, lighted and heated. The entrance to the stage also deserves to be referred to for its convenience, while the exits and the openings for receiving scenery and heavy properties are simply beyond comparison. As to exits, there are 84 feet on the first floor thrown open at once by the pressure of a single electric button. In addition, though the building is a strong and well constructed one, with 28-inch walls, extra precautions for people on and off the stage have been taken, in the location of stand-pipes, not required by law and used by no other theatre here, and in an escape which is a substantial iron stairway, none of the ladder device.

The building, of which the Hagan is the principal portion, is of five stories, and has been constructed by the Hagan Opera House Company, of which Mr. O. L. Hagan is president and treasurer and principal stockholder. The main entrance is on Tenth and Pine Streets, the balcony being reached by a marble stairway, or two stairways uniting on a platform. Except for this the Pine Street front is given up to storerooms and offices. It, however, is entirely separated from the theatre by a six-foot area way, so that the opera house proper stands alone, with nothing connected with it at the sides or above. The entrance corner is surmounted by a grand illuminated tower. The theatre is leased by the well-known firm of Havlin and Hagan, with John H. Havlin looking after the bookings specially, and Mr. Hagan as the resident manager. They will conduct it as a high-class house, and have now a good list of attractions for this season. They will also have high-class houses in Cincinnati and Chicago.

The Hagan curtain has been painted by Noxon and Toomey, while Ed Thompson, the scenic artist of the house, and who has in a few years made quite a reputation, painted the scenery, which is extensive and elaborate.

W. C. HOWLAND.

POINTERS FOR THE WINTER GIRL.

Now is the time that the erstwhile Summer girl drops her kittenishness as though it were a garment and merges her identity in the dignified and stately damsel of Winter. Writers and poets have wondered at the transformation, but have failed to find an explanation of the metamorphosis. The secret lies simply in the change of dress from the airy habiliments of Summer to the heavier garb of the colder months. The slimmest and most girlish looking young woman becomes regal when she dons a heavy satin-lined fur cloak.

At A. C. Gunther's Sons' large establishment on Fifth Avenue may be seen a most complete assortment of furs suitable for all gradations of our uncertain Winter climate, and also to all ages and varieties of the feminine form divine. One of the newer and more elegant garments of this year's designs originated by this house is a half-length military cape of seal. It is made with a high collar and shoulders from which it hangs in graceful lines to about the knee. It is lined with the fashionable Watteau brocade and makes a handsome garment for street wear. This cloak is also shown in black and gray cloths lined in different furs.

The long carriage robes are especially elegant, some in the most delicate shades of Bengaline silk, lined with brocade, and trimmed with creamy Mandarin lamb, and others richly ornamented with passementerie.

A very elegant and dainty evening cloak is of white cloth, trimmed and lined with ermine. A sumptuous carriage cloak is of black silk, over which is laid a fine black lace. This cloak is lined with fur, and is very luxurious.

One of the novelties of the season which will be popular is a driving coat for ladies, very similar to the same garment made for men. One is of heavy coon fur, lined throughout and reaching from the head to the feet and completely enveloping the form. This comfortable driving coat is also displayed in heavy cloth and fur-lined.

Seal, Russian sables, Persian lamb and mink furs continue fashionable as ever, the grey Krimmer being especially pretty for youthful figures. Ermine and Mandarin lamb are employed for trimming and lining opera wraps, some being shown made entirely of these furs. The stylish little mink cravats that were so popular last Winter, will continue to be worn through this season, and make a charming addition to a costume. Some of the cravat heads are mounted with diamond eyes.

K. M.

PERCY WEST writes to THE MIRROR, in reference to our mentioning The Old, Old Story in The Dark Side column. He says: "The facts were simply that two of our principal actresses were ill, so I canceled four one-night stands to assist them towards a more rapid recovery, and took advantage of the time to strengthen the cast, particularly as we have time ahead to fill in the best theatres. Having made a good impression so far, we want to increase it. We don't claim to be great, but do claim that in our case a healthy and entertaining play is presented by an all-round capable company." The Old, Old Story deserves to prosper, and we are glad to hear that it is meeting with its due share of appreciation.

CLEARINGS.

DURING the engagement of Roland Reed at the Amphion Theatre, Brooklyn, Christmas week, the Hanover Club and the Mystic Shrines from Kismet Temple will attend in a body to see The Club Friend.

J. A. WHEELOCK will hereafter be known as Joseph Addison. Mr. Addison has been engaged for the leading comedy part in Zig-Zag.

MABEL BATES is meeting with success as Abigail Prue in The County Fair road company number one. This week she is appearing at Cleveland, Ohio.

MYRTLE EARLE, whose performance of Marie Bindley, a German character in Herne's Margaret Fleming caused comment, is at present idle.

THE Association of Theatrical Advertising Agents of America will give its annual benefit performance on Sunday night, Nov. 22, at the Union Square Theatre.

MARGUERITE FEALY is one of many Memphis women who claims a positive and substantial success as an actress of emotional characters. In the few years that she has been before the public, her progress has been watched with interest by many. In Raglan's Way, Harbor Lights, and Dear Irish Boy, she and her cunning child, Maude, have made many friends. She considers that her greatest success has been made by her performance of Hester in Master and Man this season. Little Maude acts the part of the child in Master and Man with a sweetness and intelligence that, we hear, is remarkable in one of her years.

THE Milton Aborn Comic Opera company are meeting with unbounded success. Manager Lothrop, of the Portland Theatre, says they can have a return date at his house any time. The company has not been long in existence, but it has been a money-maker from the start.

A NEW method of entertainment for children's parties has been originated by Elson Ellwood, who engages to please the little ones by relating short amusing stories on any subject suggested by the juvenile guests. The insatiate desire of the youthful mind for weird and awful tales of ghosts and goblins would seem to require no small amount of versatility and inventive talents to satisfy, but Mr. Ellwood does all this, and the magic monsters and giants which he originates in his stories are said to rival the most lurid species of sea-serpents ever pictured or described. It would seem that nature had specially fitted Mr. Ellwood for the profession of advance agent, but his choice has been in a different direction. At each party where he is engaged twenty-five six months' subscriptions to the *Wakefield Magazine* (a publication for children) will be given away. The money made by Mr. Ellwood will be devoted to the Wakefield Historical Story Clubs for Boys and Girls, originated to induce young people to read historical and other useful works.

MANAGERS' MESSAGES.

NASHVILLE, Tenn., Nov. 2.—The fire in the Vendome Theatre building on Friday did not damage the theatre in any way. Patti Rosa opened on Friday night to a packed house.
JAMES E. CANTRELL.

GLOUCESTER, Mass., Nov. 2.—A packed house greeted Milton Aborn Opera company in spite of big political opposition. THOMAS H. PRATT.

ROCHESTER, N. Y., Nov. 4.—The Devil's Mine opened at Jacobs' Academy to large house.
J. W. CARRUTHERS.

CLEVELAND, O., Nov. 4.—Money Mad opened to S. R. O. at Jacobs' Theatre. JOHN J. COLLINS.

PHILADELPHIA, Nov. 4.—Rosabel Morrison in The Danger Signal is the second largest opening of the season at the People's Theatre. The most perfect railroad play ever seen in this city.
GEORGE HERBERT.

HARTFORD, Conn., Nov. 3.—The Last Word is a great success. Ffolliott Paget and entire company received warm applause. FRANK DIETZ.

COLUMBUS, O., Nov. 2.—Fisher's Cold Day company, with Dockstader's Minstrels and The City Directory as opposition, opened at the Park Theatre to-night to the largest business of the season.
A. C. OVENS.

OMAHA, Neb., Nov. 4.—George Staley in A Royal Pass turned hundreds away at the Farnam Street Theatre to-night. Locomotive race is great.
W. J. BURGESS.

BUFFALO, Nov. 3.—Frank Mayo opened his new production of The Athlete at the Academy of Music last night to a crowded house. The play is a winner from the start. Mayo scored an easy victory. Henry Lee, Charles Parsloe, Elmer Grandin, Frank Roberts, Edwin Mayo, Kathleen Kerrigan, and Mary Levere made individual hits.
RALPH HOWARD.

KANSAS CITY, Nov. 2.—At the Grand Opera House Charles Nevins, in The Southerner, opened to large and enthusiastic audience. Curtain calls were numerous. HUDSON AND JUDAH.

CHICAGO, Ill., Nov. 2.—The Clark Street Theatre is doing a phenomenal business. The White Slave company closed the banner week of the season. Dear Irish Boy to S. R. O. at both performances to-day.
W. L. COSSAR.

ADAMS, Mass., Nov. 2.—Thomas E. Shea displayed S. R. O. sign at 7:30. To-night's show a big hit.
RALPH A. WARD.

SYRACUSE, N. Y., Nov. 3.—Gray and Stevens' company opened Monday night at H. R. Jacob's Opera House to one of the largest houses of the season.
E. C. BRIDGEMAN.

LETTER TO THE EDITOR.

MISS MARLOWE NOT JEALOUS.

MADISON, Oct. 30, 1891.

To the Editor of the Dramatic Mirror:

SIR.—My attention has just been called to an article in your last issue over the signature of "Pacolet," wherein M. Pacolet (by his *nom de plume* surely he is French) makes some peculiar remarks about a notice that was posted regarding members of my company taking calls during a scene. It is evident that M. Pacolet has confused "scene calls" with "curtain calls"—always, of course, presuming that he knows the difference.

The occasion of the notice was: A member of my company being greatly applauded after his exit in a scene that was still in progress reappeared and bowed. This member fully understood that this was wrong and a positive violation of art, but for the moment forgot that the scene was not ended.

Miss Marlowe, being in her room changing for the next act, knew nothing of it until the notice was posted, and in conclusion allow me to say that in all her career she has never been guilty of committing such a fault.

Respectfully yours, FRED. STINSON.

THE AMATEURS.

The Booth Dramatic Society, of Brooklyn, presented In His Power, one of Gilbert's comedies, at the Criterion Theatre, on last Friday evening. Miss Fannie Rorke, Mr. William Caldwell, and Mr. Edward Ostrander deserve mention for their efforts, but the evening's work, as a whole, was hardly up to the standard set by this society in seasons past. There is good dramatic talent in the Booth ranks, and, therefore, no excuse for slip-shod performances.

MATTERS OF FACT.

Lillian Daly is playing juveniles with Wilson Barrett's company on tour in England.

John E. Martin is with Annie Ward Tiffany's company again this season.

Alice Johnson, the prima donna soprano, has returned from Paris, and is at present staying in Washington, D. C.

Fitzhugh Oxsley is adding to his reputation by his performance of Falkland with the Jefferson-Florence company.

The Pay Train, which is playing to S. R. O. through the West, is to have a new locomotive, built by the Pennsylvania Railroad. It will make its first appearance at the Empire Theatre, Philadelphia, New Year's week.

William F. Clifton, the popular leading man, is disengaged at present.

"Sedger" wishes a backer to produce a comic opera. He may be addressed care of this office.

Max Bachert has secured an injunction against Mario Blodeck and Richard Stoelzer, enjoining them from using the title The Boston Symphony Club, as the name of their musical and concert organization, as it infringes on the rights of his company which has a prior right to the name.

Henry Irving has been offered £10,000 for a four months' visit to Australia.

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BIJOU THEATRE.
Broadway near 30th Street.
Every Night at 8:15. Matinees Wednesday and Saturday.
THE FANTASTIC COMEDY,
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By Barry and Edward Faulton, authors of ERMINIE.
Presented by
ABBOTT AND TEAL'S COMEDY CO.

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Matinee Saturday.
MR. PALMER'S COMPANY
in a grand reproduction of Augustus Thomas' great American play,
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Every night at 8:15.
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THE CADI.
THOMAS Q. SEABROOKE,
and BILL NYE COMEDY CO.
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Seats sold two weeks in advance.

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4th Avenue and 23d Street.
DANIEL FROHMAN, - - - - Manager
E. H. SOTHERN.
in Henry Arthur Jones' new play,
THE DANCING GIRL.
Matinees Wednesday and Saturday.
Nov. 16—LADY BOUNTIFUL.

KOSTER & BIAL'S CONCERT HALL.
23d Street, near 6th Avenue.
MATINEES—MONDAY, WEDNESDAY, SATURDAY.
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DORIS'S BIG 8TH AVENUE MUSEUM.
Wanted at all times strange and curious people for curio halls. Dramatic, Variety and Sunday Concert people. Address Harry Cottos, Broadway and 27th Street. All other business, address John B. Doris, 358 Eighth Avenue.

BROADWAY THEATRE.
Corner 41st Street.
Manager, - - - - Mr. FRANK W. SANGER.
Every Evening at 8.
Saturday Matinee at 2.
FRANCIS WILSON,
and company in
THE MERRY MONARCH.

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Corner 21st Street and 5th Avenue.
Matinees
MONDAY, THURSDAY and SATURDAY.
THE FAIRIES' WELL.
Next week—HELD BY THE ENEMY.

CASINO.
Broadway and 39th Street.
Evenings at 8. Matinee Saturday at 2.
CAVALLERIA RUSTICANA.
and
THE TYROLEAN.
Admission, 50 Cents. Seats on sale two weeks ahead.

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Thirty-fifth Street and Sixth Avenue.
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SECOND SEASON.
EDWARD HARRIGAN in
REILLY AND THE 400.
Dave Braham and his popular orchestra.
Matinees Wednesday and Saturday.

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NO ADVANCE IN PRICES.

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CHARLES FROHMAN'S PRODUCTION
of Victorien Sardou's Great Masterpiece,
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MATINEES WEDNESDAY AND SATURDAY.

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14th Street.
TONY PASTOR HOME.
with his Great Company. MAGGIE CLINE, Arrival of England's Greatest Comique, GEORGE BEAUCHAMP. Just arrived, two great English Artists. Nellie Lingard, Herbert Allen, Conroy and Fox, Three Sisters LeBlanche, Three Hayons, the Schallers, Sam Dearin, Mlle. Olive.

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Reserved Seats—Orchestra Circle and Balcony—50.
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CORA TANNER.
WILL SHE DIVORCE HIM?
Next week—THE POWER OF THE PRESS.

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Madison Avenue and 27th Street.
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Every night and Saturday matinee.
Magnificent Production of Audran's Opera Comique,
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EVERY EVENING AT 8:30 O'CLOCK.
LAST 4 NIGHTS.
"JANE."
GOOD BY MATINEE SATURDAY.
Nov. 9—A TRIP TO CHINATOWN.

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WM. M. DUNLEVY, - - - Prop. and Manager.
REED AND COLLIER.
supported by an unexcelled company, begin their engagement in
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Evenings at 8:15. Matinees—Thursday and Saturday.

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W. J. SCANLAN,
in an elaborate production of the new comedy drama,
MAVOURNEEN.

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ROSENFELD'S
LILIPUTIANS
in
THE DWARFS' WEDDING.
Matinees—Wednesday and Saturday.

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Prices, 25c., 35c., and 50c.

Monday,	$361 75
Tuesday,	345 35
Wednesday Mat.,	119 25
Wednesday Eve.,	402 25
Thursday,	398 75
Friday,	367 00
Saturday Mat.,	165 50
Saturday Eve.,	401 25
Total,	$2 560 10

CHARLES A. WILSON, Manager Portland Theatre.
T. H. PRATT, Business Manager Milton Aborn Opera Co.

WHAT G. E. LOTHROP SAYS: "You can have a date at my house at any time. Your company very strong. Costumes bright and new. Chorus perfect."

Now booking for season 1892-93. A few choice dates open for this season. Address as per route.

SARGENT ABORN, Manager.

Gloucester, Mass., Nov. 5, 6, 7; Amesbury, 9, 10, 11; Portsmouth, N. H., 12, 13, 14.
WANTED—First-class second comedian.

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MANAGERS' DIRECTORY.

THEATRES.

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On the ground floor. Elegant dressing rooms, comfortably heated, lighted by electricity, etc. First class attractions only are being booked. Fair week Sept. 21 to 26 open. Opera company preferred. Managers having open time, write or wire.
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I am now booking time for Dohany's Opera House after February 10th, 1892.
JOHN DOHANY.

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Seating capacity, 700. Andrews' improved folding chairs. Five cabinet boxes. Fine scenery. House elegantly dressed. Stage, 36x46. Proscenium opening, 22x26. Height to rigging loft, 40 feet. Fitted with Cramer's patent foot-lights, grooves, cast-iron sweat-boot flats. Heated by steam. Sand-pipes with hose and sprinkler attached so the stage can be flooded instantly. Elevator for baggage. Fine dressing-rooms—in fact, as finely fitted as any house in New England.
Laconia, including Lake Village, connected by street railway, has 12,000 inhabitants, and only one Opera House.
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Only first-class companies will be booked, and only play one night a week.
Distances—Boston, 92 miles; Lowell, 60; Nashua, 54; Manchester, 26; Concord, 20.
Open Time—November, week 23; December, week 14; December, week 21; 1892—January, week 11; January, week 17; February, week 1; February, week 8; February, week 22.
Address JOHN O'LAUGHLIN, Manager,
Laconia, N. H., giving best terms.

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Population 20,000. One of the best theatres in Michigan and the only theatre in Manistee. Seating capacity, 1,000. All modern improvements. Only first-class attractions booked.

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Complete in every detail. J. A. HANKA, Ticket Agent.

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Good open time for good attractions which can be had by addressing the managers. House seats about 600 or 700.

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Seats 500. Good scenery. Population, 4,000. Dates open.

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SOMERSET HALL.
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Seats 600. Complete scenery. Population 6,500. Dates open.

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The finest equipped hotel in the Lehigh Valley. Rates to the theatrical profession
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There are only two daily newspapers in Keokuk, Iowa. The Constitution-Democrat has nearly double the circulation. The manager of the Opera House does not advertise in the Constitution-Democrat. There is no disputing as to price. It is an attempt to save money at the expense of the opera house. Companies are entitled to a reasonable amount of daily newspaper advertising but do not get it in Keokuk. Have the contract right.
CONSTITUTION-DEMOCRAT CO.

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Rates $1.50 per day.
Patronage of the musical people solicited.

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RATES $1.50 AND $2. FREE BUS.
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ENTIRELY NEW MANAGEMENT.
SPECIAL RATES TO THE PROFESSION.
Within one minute of the Depot.
A. C. ALLEN, Proprietor.

At a Special Term of the Supreme Court of the State of New York, Part One, held at the County Court House in and for the County of New York, on the 29th day of October, 1891.

PRESENT:
HON. GEORGE P. ANDREWS,
Justice.

MAX BACHERT,
Plaintiff
—against—
MARIO BLODECK and RICHARD STOELZER,
Defendants.

ORDERED, ADJUDGED AND DECREED, That the said defendants Mario Blodeck and Richard Stoelzer, and each of them, as well as their agents, clerks and servants, and all persons acting under the authority and direction of them or either of them, be hereby perpetually enjoined and restrained forever from using the words "The Boston Symphony Club" as the name and style of their musical and concert organization and that they be also enjoined and restrained from using in their printed circulars and on their letter heads and envelopes the words and devices "The Boston Symphony Club" and the musical bar printed thereon, or any imitation of the name "The Boston Symphony Orchestral Club" or bearing the above devices above set forth, or any imitation of the same.

Enter, G. P. A.,
J.

A copy.
SEAL. [illegible] Clerk.

MIRROR INTERVIEWS.

MISS MARTHA MORTON.

No one believes more thoroughly in the maxim, "Success brings success," than Martha Morton, the author of The Merchant, Geoffrey Middleton, Gentleman, and other plays.

Miss Morton is the latest recruit to the ranks of our native playwrights. The fact that she is a woman imparts an added interest to the event. And in her début as a writer for the stage Miss Morton has achieved that which *per se* must command respect. She has been successful. Very successful from the pecuniary standpoint; fairly successful from the artistic standpoint.

Two years ago Miss Morton's name was practically unknown. She wrote a play called Helene, which Clara Morris made a failure of at the Union Square Theatre. Six months later the *World* offered a prize for the best American drama. Miss Morton wrote the play afterwards known as The Merchant, and it won the prize. Its production cost the *World* about $1,500. To Miss Morton the advertisement alone was worth $10,000. She realizes this, and is accordingly grateful, although she thinks that her play would have been produced sooner or later. Winning the prize merely hastened things, she thinks. And since then, of course, Miss Morton's pen is in great request by managers and stars. She has more orders to fill than she can possibly find time for. But this success is not merely the outcome of a streak of good luck. It is the anticipated result of years of hard work.

Martha Morton was born in New York about thirty years ago. She studied at the Normal College, but owing to ill health, was prevented from taking a diploma. She went to Europe with her parents for a change of air, and while in Europe quickly became inspired with a deep love for the fine arts. More especially she paid attention to the drama. In London she moved in literary and theatrical circles and became a friend of the family of Dutton Cook, the English critic. It was partly owing to Mr. Cook's advice that Miss Morton felt encouraged to make a study of the drama. She studied all the English dramatists and afterwards the dramatists of Germany, France, and Spain. This reading Miss Morton considers has been invaluable to her. Five or six years ago she returned to America and began to write plays. The result we know.

I asked Miss Morton the other day if she thought a woman had greater difficulties to meet in playwriting than a man has.

"Not in playwriting proper," Miss Morton replied. "I believe a woman, provided she possesses the ability, is as perfectly equipped, mentally, as is the man. But where the woman does meet with a great difficulty is in the disposal of her plays when written. A woman cannot call on an actor or a manager unceremoniously, as a man can. The very fact that she is a woman prevents her meeting people. She cannot go into a bar and talk about a scenario over a cocktail. In a word, a woman, by her sex, is debarred from being in 'the swim,' as vulgar parlance has it. This is a very serious difficulty a woman has to overcome, and there is no doubt that this explains why so few women have succeeded in writing for the stage."

"Did you have any difficulty in getting your plays read before your name became known?"

"Yes, great difficulty. Several managers saw The Merchant before I sent it to the *World*. They all said it was a bad play. The most considerate and most discerning manager I have thus far met is Mr. Augustus Pitou."

"Shall you devote yourself to writing for stars?"

"No, not exclusively, although there is much more satisfaction to the author in writing for stars, and much more money. What encouragement do any of the managers of our stock companies hold out to authors? One writes a play to fit a certain company and, if it fails to suit, the play is useless as far as any other company is concerned. It is infinitely easier to fit one star than a bunch of stars. But I am going to write a stock company play. I am gathering materials for one now. It will be an ambitious play."

"Have you found your foreign reading of value when you are constructing a play?"

"Of great value. Augier's, particularly. I am fond of studying. A critic said the other day that my last play reminded him of Le Gendre de M. Poirier and, since then all my friends are asking me if it is true that I stole Geoffrey Middleton, Gentleman, from the French. Of course, I felt very proud that my play should even resemble Augier's, especially as I feel so innocent of any plagiarism. Augier's characters are quite different to mine. Another critic said that Geoffrey Middleton was an impossible character and that there was no caste in America. This is not true. The day is rapidly approaching when there will be as much caste in this country as in any other. There will be even more, for in Europe most of the landed estates are entailed. It is not like here where we have a vast number of young men, brought up in riches and every luxury, and who may be beggars to-morrow through reverses of their father's fortune."

"Do you intend to follow any particular school of playwriting?"

"Yes, I am a lover of truth on the stage. I am a disciple of the W. D. Howells' school. I want each of my characters to be a complete study in itself, and I want to be realistic in my detail work. I do not believe in realism for realism's sake, however. I think writers like Zola, Tolstoi, and others, wilfully see but the dark side of life, while, to be strictly realistic, they should give equal prominence to the grave and the gay."

"Do you write up to your situations?"

"No. I get a general idea of what I want my play to be, and set to work, leaving the situations to develop. I am a believer in inspiration. I keep a book, in which I jot down descriptions of people I meet, and everything else that strikes me as odd or interesting. Next year I shall take a trip through the Eastern States, observing types and characters."

"When does Geoffrey Middleton, Gentleman, come to New York?"

"It will be the first play at the new Fifth Avenue Theatre next February."

ALI BABA.

BOGIE MAN IN THE DRESSING-ROOM

"The importance of having theatres in a proper sanitary condition," writes a London correspondent, "is doubtless as important a matter with you as it is with us. Here we have had the matter brought very prominently to our notice by a Dr. Lennox Browne, who read a paper before the International Conference of Health. You have, of course, been made acquainted with the contents of the paper in question, but the matter has assumed a more formidable shape, from the peculiar way in which Dr. Lennox-Browne has treated his subject, and from the scare he has given the public.

"At first blush it was thought a very noble thing that an arcent physician should publicly denounce the unsanitary condition of the playhouse, but as the philanthropist had not the courage of his opinions, and did not individualize which theatres were unhealthy, playgoers have felt aggrieved that they should have been put into the uncomfortable position of not knowing which of the theatres they could attend with safety.

"The fault committed by Dr. Lennox Browne appears in his having gone into detail as to his having visited certain theatres, upwards of twenty in number, and having publicly proclaimed that the drainage of these was either good, bad, or indifferent. If he did not intend to specify names he most certainly should not have told us that he had visited certain theatres, because by doing so he has merely perplexed the public and done an injustice to many managers. The nature of his charge is such that nothing can be done with it unless the County Council or Sanitary Commissioners, or some such bodies take decisive and independent action.

"Dr. Lennox Browne, I may mention, is a throat doctor and is largely interested in matters theatrical. He is doubtless competent enough to give expression to the views he has done, the more so, as he admits that he made a quasi-professional visit, in company with an architect, to the various theatres. Whispers have it that the managers are not very much obliged to Dr. Lennox Browne for what he has said—those managers whose theatres are badly drained being necessarily irate at the expense and worry which they are certain sooner or later to be put to, while those managers whose houses are in good order, consider they have been unfairly treated in having their good property bracketed with the bad.

"As for the public I do not think they will trouble themselves very much in the matter—that is, they will patronize a house where there is a good play, and will not enquire at the box-office as to the state of the drains. Our older theatres all smell more or less stuffy, both before and behind the footlights; but it would take an expert in smells to say whether that stuffiness came from open drains, or merely from a warm atmosphere and bad ventilation.

"It must not be thought that I am decrying the question of publicity being given to so important a matter. For years past complaints have been rife as to the diseases and evils which have attached themselves to actors and actresses from having to use the filthy and unhealthy dressing rooms which are said to abound in so many of our provincial playhouses. Similar complaints have been made that the dressing rooms in some of the London theatres, and, indeed, the auditoriums as well, are in a like bad plight with those in the provinces.

"This appears to me to be quite as important a matter as is the eternal agitation anent extra doors for egress and exits. Dr. Lennox Browne's paper will doubtless do some good, but at present he has neutralized his efforts by appearing only in the capacity of a Bogie man."

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FOREIGN.

LONDON.

OCT. 20.—Pinero's new play, The Times, is announced at Terry's Theatre for Oct. 24. The play is commonly reported to be more remarkable for its analysis of men and manners than for its plot or construction. I hear that Mr Pinero considers it the best work he has done. Mr. Edward Perry will appear as Percy Egerton-Bompus, M. P., whose wife will be represented by Fanny Brough. Fred. Thorne will play Timothy McShane, M. P. Others in the cast will be: Helen Ducre, Lucy Tuck, L. Barradell, Alexis Leighton, Annie Hill, H. V. Esmond, Mr. Denham, and Miss M. Talbot. The play is in four acts.

The performance of Therese Raquin, by the Independents, has excited so much interest in London, that Acting Manager S. Herberte-Basing has placed the play in the night bill. The next programme of the Independents will consist of three one-act plays.

Last Friday there were gay doings at the Lyric. It was the anniversary performance of La Cigale. Geraldine Ulmar was charming as ever as the grasshopper, and received an ovation of plaudits and flowers. Mr. Horace Sedger, on this occasion, was presented with a handsome silver service by the company, Miss Ulmar making the presentation. A supper and a ball followed, the dancing being kept up till 6 A. M.

An interesting case to theatrical managers has just been decided in the Westminster County Court. Mr. Schiff, a stock broker, sued Messrs. Mitchell, of Bond Street, for the return of £9 10s., paid for two tickets for the opera of Otello at Covent Garden. The plaintiff said that he called at the defendants' office and asked for two stall tickets for Otello, and paid £9 10s. for them. On the Saturday night he went to the theatre with a lady, and was surprised to find that Otello was not being played, although the defendants had guaranteed that the opera would be played. So as not to disappoint the lady he purchased two other tickets for the stalls, and paid two guineas for them. He saw the defendants' representative at the theatre, and he told him he could not return him the money, but if he went to Bond Street he might get it back. The defence was that the tickets were bought for the Saturday night, no mention being made of the opera the plaintiff wished to see. No promise was made him that if Otello was not played the money would be refunded. If anyone was liable, it was Sir Augustus Harris and the opera company. Judge Bayley held that the plaintiff had not made out his case, and gave judgment for the defendants with costs.

Henry Arthur Jones' new play, The Crusaders, is due at the Avenue Theatre on the 16th inst.

Mrs. Frances Hodgson Burnett has been very successful with her new play, The Showman's Daughter. It has been produced in the provinces and met with, I hear, a very cordial reception.

A. F. D.

PARIS.

OCT. 20.—Dumas' five-act comedy, Kean, has been revived at the Théâtre de l'Odéon. Kean was well known in Paris, and the play, written by Dumas on the great actor's dissolute life, was produced soon enough after his death to be of timely interest to the majority of the Parisians. The play was a success, and its revival at the Odéon has proved that it is still capable of drawing good houses.

The great actor's love of liquor was proverbial. To drink like Kean was like saying to drink like a fish. But it was not until Dumas put him on the stage that the public could realize to what depths such a genius could descend. The Kean of Dumas is at once a genial companion and a commonplace tippler, there is something of the Alceste and the Don Juan in him. The character has many picturesque sides to it, the whole constituting an *ensemble* of reality and action, and preserving for the play after a lapse of fifty years an interest that is not usually aroused for old pieces of the kind. What, no doubt, tends to preserve life in the old comedy, is the opportunity it affords a versatile and strong actor for going through the whole gamut of his art. For this reason, all leading actors—of the old school and the new—have been anxious to play the part. M. Gintry, fresh from his St. Petersburg triumph, made his reappearance as Kean. His success was very great and well merited. His best scene was that in which Kean challenges the Prince of Wales to desist in his attentions to the Countess Krefeld, which part was well played by Madame Gerfaut. Paul Reney played the Prince of Wales.

L'Honneur de la Maison, at the Théâtre du Chateau d'Eau, is another interesting revival. It was written by Léon Battu and Maurice Desvignes thirty eight years ago, and was a big success. The story is as follows: A young officer bound for Africa, leaves behind him a girl he has seduced. His victim is, however, soon married to Maurice de Chennevières, and has two children, the eldest a son and De Maubreuil's child; the second a daughter, for whose sake her father is prepared to condone his wife's disgrace. But, on the return of De Maubreuil, who is now a colonel, he is chaffed by some old friends, in young de Chennevières' hearing, about his former liaison with the young Eliza, the girl who is now Madame de Chennevières; and the young man at once challenges the colonel to fight a duel. The encounter is prevented by M. De Chennevières, who considers he will be, in part, avenged if he forbids the duel, and puts upon the colonel the onus of declining to fight the young man; compelling him at the same time to apologize instead, and forbidding him, of course, for the honor of the family, to reveal his parentage to Paul. Subsequently M. De Chennevières, not deeming his vengeance complete, resolves to fight the colonel himself, and after killing him gets the blame conveniently transferred to the shoulders of M. Beauséant, the chattering friend who had caused all the mischief, and who consents to preserve the family secret by owning to having himself killed Georges de Maubriel in a duel.

X.

FOREIGN ECHOES.

Wilson Barrett is touring the English provinces in Othello. The English provinces have our sympathy.

Sarah Bernhardt has sent $10,000 to Paris to be invested in the Municipal Loan. She sent another $2,500 to be set aside as a first contribution toward a home for distressed actors and actresses. Good for Sarah!

Cavalleria Rusticana is charming the ears of the Londoners at the Shaftesbury Theatre.

The first church and stage guild ball of the London season will be held at St. James' Hall in that city on Nov. 17.

Beerbohm Tree denies the report that he is contemplating a production of Nero. Mr. Tree probably got timely inkling of Dicky Mansfield's sad fate in the same part.

The Paris *Gaulois* states that M. Bourgeois, who still fears that the representations of Thermidor at the Théâtre-Français would be made the pretext for an agitation which would have its echo in Parliament, is thinking of acting in this case on the plan adopted in regard to Lohengrin, and authorizing its production in different provincial towns. Another plan contemplated by the Minister of Fine Arts, the realization of which, however, depends upon M. Sardou, is to persuade the latter to withdraw his piece from the Comédie-Française and transfer it to the boards of the Vaudeville or Gymnase. In this event the Minister would accord leave of absence to M. Coquelin to permit of his appearing in extraordinary representations of the piece.

Auguste Strindberg is the name of a new Norwegian dramatist of the advanced realistic school. In Norwegian literary circles Ibsen is merely a circumstance compared to Strindberg. One of the latter's plays, Mlle. Julie, a drama in one act, will be produced this season by the Berlin Free Theatre. The story of Mlle. Julie is so realistic as to be unreal. Mlle. Julie falls passionately in love with her father's valet. The valet refuses to love her, but Julie succeeds in seducing her victim. Both are preparing to elope when the cook sermonizes them and the curtain falls on the separation of the lovers.

At a public dinner recently Henry Irving had a few words to say about the Ibsen drama. Mr. Irving said: "I lately read, in the polite language of the writer of a book about what is called 'Ibsenism,' that our finished actors and actresses cannot play Ibsen because they are ignoramuses. I thought that some of our younger actresses had played Ibsen rather well, though this, it seems, is because they are novices in the art, but experienced in what is called the political and social movement. Outside this mysterious movement you find 'inevitably sentimental actresses,' we are told, who are quite good enough for Shakespeare, but not educated enough for Ibsen. I understand from this authority that one of the qualifications for playing Ibsen is to have no fear of making yourself "acutely ridiculous," and I can easily believe that this exponent of Ibsen is not troubled by that kind of trepidation, but if the "inevitably sentimental actress" in Shakespeare should be a Helen Faucit or an Ellen Terry, I think that most of you will be satisfied with her capacity for the finest achievements of her art. It is certainly a ludicrous pretension that the fitness to play Shakespeare disqualifies an artist for embodying the creations of some dramatist who is supposed to represent a political anti-social movement. I do not know whether the Ibsen drama will obtain any permanent standing on our stage, but it is a comfort to find that, in the opinion of the author I have quoted, Shakespeare will not be entirely extinguished.

The St. Martin Theatre, at Buenos Ayres, was destroyed by fire recently. Spinelli, the Italian baritone, was burned to death. His wife escaped.

Henry Arthur Jones' new play, The Crusaders, will be produced to-night at the Avenue Theatre (London). The cast is as follows: Arthur Cecil, Yorke Stephens, Lewis Waller, Weedon Grossmith, Henry Kemble, Saint Mathews, Allan Aynesworth, Winifred Emery, Lady Monckton, Lilie Belmore, Ettie Williams, Terese Mayer, and Olga Brandon.

Jerome K. Jerome has caught the newspaper fever. He is going to start an illustrated periodical early in January.

The souvenir for the souvenir night of the Enfant Prodigue, in London, consists of a neat packet of cabinet photos. of the entire company. Each picture is said to be admirably done.

TO EDWIN BOOTH.

The arch mime tires, let him rest the acts between.
When the slow curtain lifts again he will uprise,
To wave his torch Promethean on as rapt a scene
As stern Melpomene has rolled before our eyes.

ST. GEORGE BEST.

STRAWS.

ACKERS WITH US.

Brooklyn Eagle.

The constancy of the wrangles between authors, managers and stars as to the ownership of titles and plays, and the seeming inability of lawyers, judges and other cumbrous and expensive machinery of the law to be explicit and useful on this point, show that all has not been done that should be done for the protection of people who work with their heads. The alleged mechanic who makes a piece of alleged tin plate is an object of great solicitude on the part part of the government, but the men who make plays and operas are so few that their combined votes amount to nothing, and it is the policy of the government to let them do their own fighting when they are robbed or abused.

CLIMBING UP AGAIN.

Brooklyn Eagle.

Farce comedies continue to come in and real plays continue to go out. A better order of things may be coming in the near future. Several operatic companies have given over trifles and are singing serious, that is good music. THE MIRROR says that ere this season is finished, managers will appreciate the meaning of the change.

AN ECHO FROM LONDON.

London St. James' Gazette.

As from the outset we predicted would be the case, a feeling is rapidly gaining ground that the new American Copyright Bill affords but scant protection to English playwrights. Additional confirmation of the fears previously expressed in this column is given by a leading article in the latest number of THE NEW YORK DRAMATIC MIRROR just to hand. "The law," it is there affirmed, "is still far from meeting all necessary requirements. Particularly is it imperfect with reference to protecting authors and owners of plays. Two further provisions are urgently demanded. One is to make play-stealing a misdemeanor; the other is to revise the functions of the Copyright Department so that it will be not merely an office of entry, but also an institution empowered to issue authoritative certificates of copyright." Nor does this weighty indictment stand alone. Questioned on the same subject, Mr. Daly has within the last few days replied to similar effect. It is abundantly obvious that the chorus of jubilation which has recently been raised on this side of the Atlantic over the so-called improved condition of things is, to say the least of it, somewhat premature; while it seems only too probable that those dramatists who of late have rushed headlong into print may yet have ample reason to regret their precipitancy.

DESERVES THE ATTENTION OF LEGISLATORS.

Los Angeles, Cal., Times.

THE NEW YORK DRAMATIC MIRROR in its usual energetic way has been calling public attention to some defects of our amended copyright law. It admits that the law as amended is an improvement on the original statute, but claims that it is still very imperfect with reference to protecting authors and owners of plays. THE DRAMATIC MIRROR urges very strongly the enactment of a law making play-stealing a penal offence, and insists that till such a measure is passed the evil complained of cannot be wiped out. THE MIRROR has always waged a consistent and persistent war upon play pirates and knows whereof it speaks. Its suggestion is one that deserves the attention of legislators and the support of dramatists and respectable managers.

BUT THE DARWINIAN THEORY IS DISPUTED.

Philadelphia Evening Bulletin.

If the Darwinian theory be correct, and in the struggle for existence the weaker must go to the wall, and eventually disappear entirely before the savage onslaughts, then it would seem to be only a question of time when art, the gentle and timorous child of thought and feeling, must be swept away by rough-handed, hard-visaged, and stentor-voiced realism. In the field of dramatic art, for instance, the coming play will consist of a mere series of *tableaux vivants*, in which the hero will successively encounter a pile-driver, a buzz saw, a trip hammer and a mine explosion. No words would be necessary, for they would be inaudible anyway, unless uttered through Edison's macrophone.

TOO TRUE.

Minneapolis Tribune.

In no business in the world are employés so unjustly treated as in the theatrical world. Actors are apparently unable to break the present system, and it is a pity, for no one can claim that there is any commercial fairness in the methods at present in vogue. The theatrical season extends over a period of forty weeks. Actors are engaged for the run of a play, and if a play fails they are thrown out of employment. If the play succeeds they draw moderate salaries for forty weeks, with three months idleness in the Summer. There are very few people, even in business life, who possess sufficient prudence and forethought to save enough money during nine months in the year to support themselves in idleness for three months in the Summer. Even the most parsimonious actor find it almost impossible to do this, as their profession makes extraordinary calls upon their salaries. They are often obliged to rehearse daily for three or four weeks before a play is produced, and they do not receive a penny for this service. Imagine such a state of things in any other business. If a man were to ask a bookkeeper, a clerk, or a professional applicant of any sort to work a month for nothing before entering into employment, the applicant would probably laugh at him.

IN OTHER CITIES.

NOTICE TO CORRESPONDENTS.

All out-of-town letters should reach this office on Thursday or Friday mornings at the least, otherwise letters will be too late for publication. When in doubt about the proper time to mail letters for the Correspondence Department, consult the local postmaster. Each correspondent must make a report to this office every week, when there is no attraction for the week send postal to that effect. All letters should be addressed to 1432 Broadway, New York City.

BOSTON.

Of the several important openings of the present week the most important is the *premiere* of Lady Jess by Sidney Grundy.

At the Globe Madame Modjeska begins the second and concluding week of her engagement with the *premiere* of The Tragic Masque, a modern drama treating of the Russian spy system written especially for her by F C Reynolds. The piece has a number of remarkably strong situations, and is to be continued all the week with the exception of 7, when Modjeska will repeat her powerful impersonation of Lady Macbeth. The first week which ended 31 was devoted to the production of the different successes of her repertoire and was uniformly successful.

Jefferson and Florence are making their last joint appearances in Boston at the Hollis Street, and for the week's engagement the prices have been slightly increased. The Rivals forms the bill for all the performances, save for the evenings of 6 and 7, when The Heir at-Law is to be given. When these stars appeared at the Park last season their business was unusually good, and as these are to be their last appearances here together, the engagement will be phenomenally good if the advance sale gives any indication. The Lyceum co.'s engagement closed 31 with the best of results.

It had been intended to have the season of Charles Frohman's stock co at the Columbia close with a week's revival of Sardou's Diplomacy, and all the arrangements had been made for the production, but the demand for seats for the performances of Men and Women had increased to such an extent that it was evident that a change of bill for the final week would prove unwise. Consequently, Boston will not have a chance of seeing these favorite actors in Diplomacy until they play their next engagement here, when the revival is promised. Meantime Men and Women continue to draw decidedly good houses.

Denman Thompson and The Old Homestead will only be seen at the Boston for a short season longer, as the engagement is now in its last month. Consequently the theatregoers of this city are realizing that they have but few more opportunities for seeing the piece, and the demand for seats is even livelier than during the opening weeks of the engagement. The "Standing Room Only" sign is brought into frequent use nowadays, which would seem to indicate that the great prosperity that marked the close of last Fall's run of The Soudan was to be repeated in the case of Mr. Thompson's New England drama.

Only one thing troubles Neil Burgess and the managers of the Park, and that is that that cosy little theatre is not larger. There has hardly been a night since The County Fair began its successful Boston career but that a much larger house could be packed as densely as the Park has been. During the past week there have been several large excursion parties from the northern part of New Hampshire and Vermont to Boston, and every person has tried to get seats at the Park, but a great many have been disappointed on account of the unprecedented manner in which seats have been engaged in advance for this play.

Praise of the warmest kind has been bestowed on all sides for The Merchant as a play, and for the careful manner in which it has been placed on the stage at the Tremont. The co. is now in the concluding week of its engagement. Anna Cowell, who plays Caroline Van Oesten, is an old Boston favorite and was a prominent member of different stock cos. here years ago. The City Directory, up to date, as revised by Nat Childs, of the Tremont, is to be brought here for a fortnight, beginning 9, after which Rosina Vokes begins her annual three weeks' engagement.

Oliver Doud Byron in The Plunger is the bill for the week at the Grand Opera House. The Struggle of Life closed its first Boston engagement at this house 31. The scenery was of an unusually elaborate nature for a melodramatic production, but it was handled in a remarkably efficient manner by the force of the house.

Gracie Emmett in The Pulse of New York is the attraction at the Howard Athenæum. The engagement of the Night Owls 26–31 was simply a repetition of the successes of previous seasons.

Lizzie Evans' play, Our Angel, is being given at the Grand Museum this week with Katherine Rober in the principal character.

Georgie Dean Spaulding has not been heard in Boston for several seasons, and as a result her appearance at the Palace this week is an interesting event. She is at the head of the long list of specialty performers engaged for election week.

Augustus Pitou's traveling stock co. is to come to the Hollis Street soon for a fortnight's engagement.

The first of the Philharmonic Orchestra's concerts at the Tremont is to be given on the afternoon of 5.

Franklin H. Sargent came on to Boston last week and opened the local branch of the American Academy of Dramatic Arts at the Hollis Street 29. There had been great interest in the school and a large number of applications for admission were made, but by no means all who wished to take up the course were able to pass the rigid examination that was required. However, a bright class was organized and the work of the new school opened very auspiciously. J. Frank Botume is to be the resident director of the school.

Nov 2 was the forty-fifth anniversary of the opening of the present Boston Museum building. The Museum was established June 14, 1841, but it was in a building at the corner of Tremont and Bromfield Streets that the performances were given until 1846, when the present theatre was opened. Several times the auditorium has been remodeled, but throughout the history of the house there has been no change in the maintenance of a stock co.

It has been incorrectly stated that Thermidor would be one of the pieces to be presented by the permanent stock co. at the Columbia. That will not be the case, but the piece will soon be presented at the Hollis Street by the same cast that played it in New York, with the exception of having Frederick de Belleville replace Forbes Robertson.

Few organizations have graduated so many successful actors as the stock co at the Museum, and the large number of applicants for subordinate position at that theatre has induced the management to organize a school for acting which is to serve in a way as a training school for the regular co. Edward E. Rose, the stage manager of the house, has been placed in charge of the newly organized school and the pupils are now being drilled in the essentials of acting upon the stage of the Museum, all the rehearsals being conducted under his supervision. It is intended that the members of the school shall be given a chance to appear in some of the more important productions which are to be given later in the season and it is quite probable that those pupils who show the greatest promise will be promoted to positions in the regular stock co. just as soon as they have received the necessary preliminary training from Mr. Rose.

Miss Mary Hebron will make her first appearance on the Museum stage for the season in Lady Jess.

Mme Modjeska's coming engagement at the Hollis Street will be largely devoted to Odette, which she has never yet played in Boston. She will also give a few performances of Camille.

Among the engagements that are to be played at the Grand Opera House in the near future are these: French Folly co., 2; Ada Grey in East Lynne, 23; Barry and Fay in McKenna's Flirtation, 30.

George E. Lothrop, manager of the Grand Museum, who is now at Hot Springs, Ark., will return to Boston in November after visiting Texas and California.

Lotta is to spend the Winter in California with her mother, whose health is not good.

Maude Derby, who has made quite a local reputation in amateur theatricals, has decided to appear as a reader this season.

According to reports, Helen Barry's business in New England is but a repetition of the success made at the Park last Spring. Frank G. Prescott is in charge of the "booming" operations, and he is working in the same efficient manner that was so powerful during the run of Ship Ahoy. The New England papers have been unanimous in praise of Miss Barry and her play, and none of these notices escape his eye. The clippings are carefully cut out by Mr. Prescott, and he has two men and a typewriter as busily at work as himself in sending these to the managers of theatres and to the dramatic editors of the papers in the cities which Miss Barry is to visit later on. A glance at Mr. Prescott's room in the Adams House is sufficient to show the thorough manner in which the work is being carried on. Neat circulars are sent to the prominent society people living in the places in which she will play, and the pastors and Sunday-school superintendents and teachers receive a neat slip, giving a list of choice selections from the sermons of prominent clergymen, which have been made by Miss Barry.

JAY B. RESTON.

PHILADELPHIA.

Rich and Harris began their management of the Walnut Oct. 26 with The Country Circus. Quite a number of out-of-town managers were in attendance. The piece made a hit. Maggie Mitchell 2-7.

De Wolf Hopper opened a three weeks' engagement in Wang at the Opera House 26 before a very enthusiastic audience. Cheever Goodwin and Woolson Morse, the authors of the piece, were present at the opening performance and Mr. Goodwin along with Mr. Hopper made a speech. Richard Mansfield 16.

The New York Casino co. opened a fortnight's engagement at the Broad 26 before a large and appreciative audience presenting Cavalleria Rusticana and Indigo. Indigo pleased, and Edwin Stevens made a hit. Next week we are to have the American premiere of Suppe's one-act opera, The Jolly Students, which will replace Indigo. Jeff De Angelis will play the leading comedy role. Mr. and Mrs. Kendal will open 9 for two weeks.

Frederick Warde is having fair-sized audiences at the Grand Opera House with The Lion's Mouth where he opened 2. The play made a hit and the author, Henry Guy Carleton, who was present, had to come out and bow his acknowledgments. The co. is hardly up to the standard. Mr. Barnes of New York 2-7; A Fair Rebel 9-16.

The Arch is having another week of prosperity with Cora Tanner in Will She Divorce Him? Two Old Cronies 2-9; Jefferson-Florence co 11-16.

Alabama is delighting large audiences at the Chestnut in its second week, and there is general regret that it closes 21. Philadelphians, as a rule, are patriotic, and an American play by an American author catches them every time. A Texas Steer 2-9; Marie Wainwright in Amy Robsart 11-15.

Louis Aldrich in My Partner is meeting with a fair amount of success at the Park, where he opened a week's engagement 26. The support, led by E. F. Gilpin and Cora Goldthwaite, is fair. Roland Reed in The Club Friend 2-7.

The Limited Mail, engineered by Elmer E. Vance, arrived on schedule time at the National 26, and has proved a great record-breaker. The house has been packed nightly by enthusiastic audiences that thoroughly enjoyed this realistic drama. Tuxedo 2-7.

A splendid revival of Uncle Tom's Cabin is attracting large audiences to Forepaugh's twice daily. It is staged in nice style and carefully acted by William Hamilton, Maggie Harold, Donald Harold, and the rest of the co. Almost a Life 2-7; Rentz Santley co. 9-14.

The Rentz Santley co. had crowded houses at the Empire. Sam Devere's co. 2-7.

The Central is turning 'em away again this week with William Muldoon and a number of good variety people as the magnet. A number of local athletes have tried conclusions with the champion which adds interest to the programme. Williams and Orr's Meteors 2-7; Creole Burlesque co. 9-14.

Master and Man is attracting splendid audiences at the People's this week, with Dominick Murray and a good co. Rosabel Morrison in the Danger Signal 2-7; the Stepdaughter 9-14.

Lillian Cleves and co., composed of competent players are having good-sized audiences at the Girard Avenue this week. The play is staged in good style and the performance is smooth.

Arizona Joe and co. are presenting Black Hawks at the Standard to paying business. The specialties introduced between the acts are a taking novelty at this house. Burt Oates 2-7.

Manager Jerman's Lyceum Theatre is crowded night and day by laughing audiences, who enjoy Lester and William's clever co. Nelson's World comb. 2-7.

The Kensington is packed at every performance by the City Club Burlesque co. Lester and Williams' co. 2-7.

Carncross' Minstrels continue to draw crowds who depart delighted with the programme given by a funny co.

The Bijou offers the usual bill of sixteen variety acts, and the usual crowds attend.

Business is on the increase at the Casino. The opera co. is fast becoming favorites, as they richly deserve. Pirates of Penzance was given this week.

Prof. Kellar continues to mystify large audiences at his handsome Egyptian Hall, and no doubt it will continue.

The tone of the attractions at the Walnut and Park will, no doubt, be elevated by Rich and Harris. Already some superior attractions, never before booked at these houses, have been secured to fill in open time, and it is stated that if the stock co. is successful the Columbia Theatre, Boston, and the Walnut will be remodeled during the Summer, and a permanent stock co. installed for the Winter. Charles Metcalf has been brought on from Boston to do the press work of both houses.

The American Girl co., of which Lillian Rowley is the star, are resting for a while, on account of the illness of the star's son, who takes a part in the play. The tour stopped in Montreal, and part of the co came to New York and part to Philadelphia. Harry Mahn, manager, assures me that they will resume as soon as Miss Rowley's son recovers.

Anton Seidl was tendered a reception last Thursday evening, after his concert, by the Utopian Club. Many prominent musicians were present.

George U. Herbert, the capable business manager of the People's Theatre, has been thirty-seven years in the business.

The Park is erecting its storm doors for the Winter, and the Walnut is being freshened by a coat of white lead.

JOHN N. CAVANAGH.

PITTSBURG.

The Minnie Hauk Grand Opera co. opened Oct. 26 at the Duquesne Theatre to a crowded house, notwithstanding the inclement weather. Madame Hauk's reception by a cultured and discriminating audience in her incomparable role of Carmen must have reminded her of the enthusiastic welcome she received on her last appearance here, five years ago, at Library Hall, now the Bijou Theatre. Del Puente, Montariol, Louise Natali, Miss Risly, and Miss Holmes, form a strong *ensemble*. On Tuesday evening the house was again packed to hear, for the first time in this city, Mascagni's Cavalleria Rusticana. Madame Basta-Tavary as Santuzza made a veritable triumph. The passionate music of the opera admirably suited Madame Tavary's rich, powerful voice and fervent singing. She received three curtain calls. Del Puente was in good voice, and acted with his accustomed spirit. Il Trovatore, Lohengrin, and Faust filled the bill out the week. Pitou's stock co. in repertoire 2-7.

The Bijou Theatre repeated its record of last week in turning people away on the opening night of The Power of the Press. Sales for the week have been very large, the patrons of this house appearing to have unlimited confidence in the quality of attractions offered by the management. After Dark 2-7.

The County Fair at the Alvin Theatre opened to big business 26, and continued to draw crowds all the week. The co. is a clever one. W H Burton made a hit as Otis Tucker. Boys and Girls 2-7.

At the Grand Opera House the Royal Midgets in Gulliver Among the Lilliputians, did a poor business 26-31, which, if continued much longer, will certainly place the production of Rankin and Gordon, pecuniarily speaking, in the same category with Abraham Lincoln. The novelty of seeing the co. of little people, clever in some respects, soon wears off, and the interest in the performance soon lags, there being nothing to sustain it. Hanlon's Superba 2-7.

Peck's Bad Boy drew the usual crowd to Harris' Theatre 26-31. Joseph J. Sullivan in Black Thorn 2-7.

At Harry Williams' Academy of Music Austin's Australian Novelty co opened 26 to good business. Whallen and Martell's Vaudeville co 2-7.

William B. Gross, manager of the Pitou stock co., is in the city, the guest of Richard M. Gulick, of the Bijou Theatre. Mr. Gulick is said to have the finest suite of rooms in the city, and he certainly makes a most gracious host.

EDWARD J. DONNELLY.

SAN FRANCISCO.

Oct. 27.

Manager David Henderson, George Bowles, Daniel McCullough, Henry Norman, Eddy Foy, Louise Eissing, Arthur Dunn, and all the other clever people of the Sindbad co. hied themselves to the Grand Opera House Sunday night for another week in San Francisco. The desire to go and go again on the part of our people has compelled this good move on the part of the management instead of playing this week as expected at Los Angeles. The receipts at the Baldwin for the four weeks of Sindbad have never been exceeded by any other attraction in the history of the house with the same schedule of prices. The Baldwin was closed last night in order to properly equip the stage for Fanny Davenport in her elaborate presentation of Cleopatra to-night. Rosina Vokes follows Fanny Davenport.

James T. Powers in A Straight Tip opened last night at the California.

Captain Swift was a well-defined success last week at the Alcazar. Frederick Bryton appeared as the Captain. Last night Little Em'ly was brought out for this week only. Dollars and Cents is underlined.

Lillian Lewis began her season at the Bush last night before a very large and well satisfied audience. Credit Lorraine is a good play of its class and destined, I think, to make a handsome bank account for this indefatigable little woman.

The Rat packed the Tivoli Opera House all last week, and was one of the best staged operas I have ever witnessed at this popular house.

John F. Hurley is here, and well.

The Zapadoras' Military Band of the Mexican Army, by permission of President Diaz, gave three concerts at the Grand Opera House.

Emma Vorce as Melanie in The Rat, at the Tivoli, was the handsomest dressed member of the cast of that opera, barring a blonde wig with very unbecoming side curls. Her work was good, and warrants my recent prediction of her advancement.

Charles Day, in advance of The President, has been shown unusual courtesies by railroad conductors on the coast, as his ticket reads Charles H. Day, agent of the President. These conductors doubtless think he represents either President Harrison, or C. P. Huntington, of New York.

It is said that Frederick W. Burt is in the market for the Powell Street Theatre, contingent on its being remodeled, but that L. R. Stockwell is the man and James L. Flood the "angel."

Mrs. Harry Mann has recovered from a long illness of typhoid fever.

Lew Rattler, the old time minstrel, is to have a great benefit next week at the Powell Street house. Among those to appear are Ben Cotton, Billy Arlington, and others.

Stephen Leach, another pioneer professional who has greatly endeared himself to Californians, will be complimented likewise by a monster concert to be given in his behalf shortly in Oakland.

Fred. Urban's drunken sailor in The Rat, at the Tivoli, is a good piece of character work.

At the banquet which is given annually here for theatrical mechanics, recitations and speeches were made by James Laing, Ethel Brandon, Thomas Leary, Leo Cooper, Mr. Edgerly of Chicago, Frank Lane, L. R. Stockwell, Thomas Ricketts, Frank David, and others.

Frances Stevens' impersonation of Rose in The President at the Bush was highly commended.

The Columbia Opera co., now playing at the Orpheum, have announced Cavalleria Rusticana, Frederick Monle makes a good impression as Lustig, which shines forth almost as brightly as the Leonora of Lillian Lewis.

George W. Sammis has gone South.

Lena Salinger makes a handsome Russian prince in The Rat.

James H. Love is manager of the Mexican Military Band.

The Wilkins Micawber of L. R. Stockwell is a happy impersonation.

Edmund Collier as a count in Credit Lorraine received a hearty welcome.

Dan Hart sings "I Have Not Got It Now" so well in Sindbad that he is worthy of special mention.

Frank Pierson as Dr. Frank in The Rat makes a whole lot of fun.

Gracie Plaisted is making a remarkable hit at the Tivoli. Her German song evokes three or four recalls at every performance. Philip Branson's Eisenstein is another capital characterization in The Rat.

Manager George Wallenrod is improving from his recent attack of rheumatism.

Maud MacIntire is a pretty Vivandiere in The Rat.

Edward Holland has done excellent work as Seabrook in Captain Swift.

Frankie Raymond is Ida Mulle's understudy in Sindbad.

The detective as interpreted by Frank Mills is a feature of Captain Swift at the Alcazar, and so is Nick Long's Mr. Gardner.

The scenery of Little Em'ly at the Alcazar is the work of the new artist, J. A. Hamilton.

Leighton Baker made many friends here.

The "jag" on Tom Rickets as a prisoner actor in the third act of The Rat at the Tivoli, is excellent.

Sophia Worrell, or Mrs. George S. Knight, wore some pretty gowns in Dr. Bill, and was warmly welcomed here.

W. H. Batchelor, impresario of the Sindbad co., is an important adjunct of this aggregation.

Arthur Elliot is the Ramon of Credit Lorraine.

Von Yonson, Mr. Potter of Texas, Roland Reed, Fred. Warde, Marie Wainwright, A Texas Steer, Francis Wilson, and others, will be here shortly.

Nina Bertini is the favorite prima donna at the Orpheum.

J. D. MAXWELL.

NEW ORLEANS.

Herrmann, the magician, who has toured the world since he was here eight years ago, is doing an immense business at the St. Charles Theatre. The Sea King 1-7.

At the Grand Opera House Paul Kauvar is drawing well with a good co. Edward L. Snader and Roselle Knott have the leading parts. Lewis Morrison in Faust 1-7.

Maude Granger was warmly welcomed at the Academy of Music. She appeared in Inherited and Gabrielle during the week. Mr. Wilkinson's Widows 2-7.

The People's Theatre has The Southern Rose for its attraction, and is doing well. Jim the Westerner 1-7.

The French Opera troupe, numbering about eighty persons, under the management of Frederic Mauge, has arrived here from France, and will open a four months' season at the French Opera House with La Juive.

The people of New Orleans certainly owe Mrs. David Bidwell, of the Academy of Music and St. Charles Theatre, a debt of gratitude for what she is trying to do for the public in the way of providing a high class of amusements at her theatres. Bringing The County Fair here was a fine stroke of managerial enterprise, the placing of Alabama was another, and many more good things are to come.

One of the clever men with the clever Alabama co., who is not seen on the stage, is Herbert Millward, the manager of the co. He is also an actor. His sister is Julia Millward, the charming English actress.

J. M. Cressy has been selected by Manager Mauge, of the French Opera House, as advertising agent. Mr. Cressy has been for years identified with dramatic clubs here and has played leading parts in French dramas.

Henry W. Seeman, agent of Brady's Clemenceau Case has resigned his position to manage the co. of Ada Melrose, who is his sister.

An old member of the profession, Joseph Newby, known to the stage as Joseph Melrose, died here at the Touro Infirmary on 2, and was buried at Greenwood Cemetery. He was born in New York forty-eight years ago. He was the stepfather of Ada Melrose, now performing at the People's Theatre.

Frank A. Sheeny, manager of Charles Frohman's Wilkinson's Widows, to appear at the Academy of Music 2, is in the city.

Frank C. Thayer is here as business manager of Maude Granger.

Will A. Andrews, representing W. L. Gilmore's Sea King, is in the city. LAMAR C. QUINTERO.

LOUISVILLE.

Hanlon's Fantasma drew well at Macauley's closing nights of Oct. 29-31. J. K. Emmet, Jr., in Fritz in Ireland is the attraction this week. He was fairly well received. Co., particularly Mason Mitchell and Baby Spencer, good. Vladimir de Pachman 2, for one concert. Two Old Cronies 3-7.

The Devil's Auction, with entire new scenery and costumes, and a number of new people, notably George H. Adams, is a most attractive spectacle. It is doing fine business at the Masonic. Bobbie Gaylor as Sport McAllister 2-7.

At Harris' Money Mad with a fine co., and its remarkably realistic scenic features, is attracting a fair share of the amusement patronage. Wilbur Opera co. 2-7.

Dan Kelly in The Shadow Detective has no cause for complaint at the Bijou. The audiences are large at each performance. Co. good, scenery and mechanical effects ditto.

Gus Hill's World's Novelty co did a good business at the New Buck 26-31. Kennedy's Laugh-Makers next.

The opening two concerts of a series of six to be given by the Theodore Thomas' Orchestra at the Auditorium were delightful occasions. The programmes were well selected, several favorite numbers being given by request. Katharine Fiske added to the success of the concerts by her magnificent singing.

A new lodge of Elks was formed 26 at Paducah, Ky. Manager Al. Bourbier, of the Masonic, and a committee from Louisville Lodge initiated the new members.

Harris' has added an asbestos curtain to complete the original plan of making that house a model theatre.

General Dan Macauley, brother of Manager John T., is visiting here. The General is an important employe of Uncle Sam, with headquarters at Washington.

The Duch Opera co. will come to the Auditorium 8, 9. Much interest is evidenced in Cavalleria Rusticana, which will be sung on the opening night.

A large fire occurred 26 completely destroying the building adjoining the Bijou Theatre and directly opposite Harris'. Both the theatres were at one time seemingly doomed to destruction. Fortunately the flames were not permitted to spread, and little damage was done the theatres except by smoke and water.

No performance was given at the Bijou Monday night, but they have gone on smoothly ever since.

Manager Rielly makes a characteristic remark in connection with his good fortune to the effect that "God loves the Irish."

C. D. CLARKE.

DENVER.

This will prove a notable engagement at the Broadway. Rosina Vokes is very is very highly thought of here, and the way the week has started it will prove a substantial recognition of that estimate. The different plays in her repertoire are nearly all new to us. The support is fully equal to any she has brought West. Felix Morris is still the best character actor that appears here. Still Alarm 2-9.

Sol Smith Russell has a good play in Peaceful Valley for his eccentric style, and it drew large houses at the Tabor all the week ending 24. A feature of the engagement was the house on Saturday night. The treasurer said it was one of the best they had had for that night in some time. Nat Goodwin is now the attraction. I didn't see him at his opening last night. His work in The Nominee is said to have been as refreshing as a glass of new wine, as the *Times* man would say. The Hustler 2-7.

The support in The Bells at the People's week ending 24 was adequate. Mr. Clement's Mathias is well acted, particularly in the hypnotic scene. Now the stock is presenting Lady of Lyons. Miss Lane as Pauline and Mr. Clement as Melnotte. The sale of seats for Gilmore's concerts has been large. $1 50 is the highest price. They come here the last of the week. Our Boarding House 2-7.

The week of 16 will see Sindbad at the Tabor, and Fanny Davenport at the Broadway. Which will make the more money?

The management of the People's has done away with all window work, and thereby has reduced the free list. So what business the house does now is nearly all paying business.

W. P. PEABODY.

BROOKLYN.

Blue Jeans was new to Brooklyn playgoers, and was greeted with large audiences nightly at the Park Theatre Oct. 26-31. Robert Hilliard was enthusiastically received by his many Brooklyn friends. Jennie Yeamans, Charles Odell, and Judith Berolde won hearty rounds of applause for their excellent work. The Lyceum Theatre co. 2-7. Charles Frohman's stock co. will play an engagement at this house week beginning 9, presenting Men and Women.

Maggie Mitchell drew crowds to the Grand Opera House 26-31. Miss Mitchell presented her new play, The Little Maverick, with a good co. She is a great favorite in Brooklyn, and her engagement at the Opera House each year is always a successful one. James O'Neill in Monte Cristo 2-7.

Nelson's World comb., with a host of excellent vaudevillists, enlivened Holmes' Star Theatre 26-31. The Limited Mail 2-7.

Sam Devere's co. entertained crowds nightly at Hyde and Behman's 26-31.

The Seidl Society concert course is announced at the Academy of Music for the season.

Huber and Gebhardt's Casino in South Brooklyn offers a good programme each week to the residents of that district.

Six Philharmonic rehearsals will be given at the Academy on Friday afternoons from Nov. 6 to April 29.

K. M.

BROOKLYN E. D.

Richard Mansfield in repertoire did excellent business at the Amphion Academy Oct. 26-31. Marie Wainwright in Amy Robsart 2-7.

Reed and Collier in their clever comedy, Hoss and Hoss, did very good business at Lee Avenue Academy 26-31. Louis Aldrich in My Partner 2-7.

Christmas Bells played to large business at the Bedford Theatre 26-31. The Great Metropolis 2-7.

Held by the Enemy drew crowded houses 26-31 at the Novelty Theatre. The International Comique co. 2-7.

Cronheim's Richmond and Glenroy Specialty co., including the Belle Sisters, Richmond and Glenroy, Bertha Brush, Livingstone Brothers, J. Brighton, and many others, crowded the Grand Theatre at every performance 26-31. May Russell Burlesque co. 2-7.

E. F. H.

KANSAS CITY.

O'Dowd's Neighbors, an operatic farce comedy, was well attended at the Grand Oct. 25-31. The co. was large and especially strong in the musical parts. Mark Murphy and Sam J. Ryan are excellent Irish comedians. Lillian Harper, a good soubrette, replaced Ollie Archmere here. The singing of the quartette was very good. The house looks very pretty now that the draperies and furnishings are complete. The Southerner 1-3. The Dazzler 4-7.

A Midnight Bell was heartily enjoyed by large audiences at the Gillis 25-31. George Richards as the Deacon, Eugene Canfield as the country boy, and all the others were very good. Primrose and West's Minstrels 1-4.

Sabel and West's co. presented The Old, Old Story at the Coates 26-31. Both co and piece were rather weak; business was fair. Ralph Stuart and Willard Simms joined the co. here. Sol Smith Russell 2-4; Rose Coghlan 5-7.

Vernona Jarbeau pleased a succession of splendid houses 25-31 at the Ninth Street Theatre, her co. being the strongest she has ever brought here. Her specialties and those of Nat Haines, Harry Crandall and Budd Rose were warmly received. The singing of May Baker and the dancing of May Jordan and Annie Martell were fine, and the costumes were gorgeous. The American Rox co.

Emerson's Minstrels entertained a fair audience

at the Casino at the 10c giving a fair entertainment. Will Lackaye joins them here as manager.

FRANK B. WILCOX.

CINCINNATI.

A Trip to Chinatown proved a decided attraction at the Grand during its week's engagement Oct. 26-31, and the cast in several respects a material improvement on that of last season. Of the old co., Harry Comer, George A. Beane, Jr., Harry Gilford, and Anna Boyd still retain the more prominent roles, while among the new faces, Geraldine McCann, Lulu Barr, and the Daly sisters were very cordially received. The skit was attractively mounted. Harry Lacy in Jack Royal of the 93d 2-7; Rich and Harris' Boys and Girls co. 9-14.

The Lizzie Annandale Grand English Opera co. proved a potent attraction at Heuck's week of 25-31. The week's repertoire comprised Bohemian Girl, Il Trovatore, Martha, Faust, and Fra Diavolo, and afforded the prima donna and her leading artists, William Roeder, S. Signor Michelena, R. W. Guise, and Eva Compton full opportunity in their several roles. Manager Hennessy mounted the various operas in the highest style of art, the setting of Il Trovatore being an effective piece of stage work. Evans and Hoey in A Parlor Match 1-7; Emma Juch Opera co. in Cavalleria Rusticana as a prominent feature in its repertoire, 9-14.

The success attending Miss Eastlake's engagement at the Pike 26-31 more than compensated Manager Ballenberg for his trouble and expense incurred in securing the talented artiste. The bill for the week embraced A Yorkshire Lass 26-28, followed 29-31 by Clito. Miss Eastlake's Helle in the latter play is one of the strongest stage creations of the age, and to those among her admirers who favorably remember her work in the part with Wilson Barrett at the Grand years ago, it seemed a mistake to have played another play than Clito during the engagement. The supporting co. was above the average, and both plays were magnificently staged. The Tar and Tartar 2-7. Kate Castleton in The Dazzler 9-14.

At Havlin's The Twelve Temptations, under Charles Vale's direction, nightly packed the cosy little theatre and gladdened the hearts of the management. The leading roles were satisfactorily handled by George Melville, Ed. Connelly, and Mamie Conway, and the rival Queens were cleverly portrayed by Madge Warner and Amelia Neira. The specialty features introduced during the second and third acts were both novel and attractive. A Hole in the Ground 1-7; Bobby Gaylor in Sport McAllister 8-14.

The closing week of the Wilbur Opera co.'s engagement at Harris' 25-31 was thoroughly successful, both artistically and pecuniarily, and Manager Baker, of the house, now regrets that the booking was not made for three months, instead of three weeks. The repertoire for the final week included Falka, Grand Duchess, Princess To-To, Nanon, and Giroflé-Girofla. The Indian Mail Carrier 1-7; A Barrel of Money 8-14.

To the Hyde Specialty co., whose engagement closed 31, must be awarded the honor of the banner week at the People's this season. The S. R. O. sign was displayed long before the opening hour, 25, and on several evenings later during the co.'s stay. Helene Mora carried off the honors of the week, her songs being encored nightly. The specialties of McAvoy, J. F. Hoey, Imro Fox, and the Westons, and the scientific boxing display given by "Jack" McAuliffe were notably attractive features of an altogether strong programme. The Lilly Clay Burlesque co. 1-7.

Walter Jones, of this city, who at one time was a member of the We, Us & Co. party, and later connected with the U. S. Mail co., joined the Aunt Bridget's Baby co. here 25, replacing Alf. C. Wheelan in the role of Owen McFee from Kankakee. Mr. Jones was originally an usher at the Grand, and has developed into quite a clever artist.

Sarah Bernhardt's engagement at the Grand which terminated 24 was far from the pecuniary success anticipated, and it is claimed that her manager, Abbey, was so incensed over the reception accorded the artiste that he has threatened to obliterate Cincinnati from his theatrical map. Possibly Cincinnati will survive such disaster.

Manager James E. Fennessy returned from the East 25.

John Robinson's Circus will close a very successful season at Dayton, Tenn., on Nov. 5.

Lizzie Mulvey, of the Money Mad comb., sojourned here 25, visiting relatives.

The local telegraph operators gave Lizzie Annandale quite a reception at Heuck's evening of 27, and several of their floral offerings were magnificent.

An understanding has been finally arrived at between the local managers and police authorities, and for the future in case of Sunday performance, no arrest of artists participating will be made, the offending manager being the only one required to register at the station house, and his case being afterwards placed on the indefinitely postponed calendar. This will entirely relieve the visiting artists from the annoyance of arrest as also the possibility of being required to appear at a subsequent date when the case would be called for trial.

J. H. Shewell died of consumption 26 at Covington, Ky. His remains were interred 28, the funeral services being in charge of the Cincinnati representatives of the Actors' Fund. Deceased was about thirty-nine years old and an actor of considerable experience. His wife, Mae Duffee, died about a year ago.

Ed Connelly and his wife, Virginia Ross, will sever their connection with the Twelve Temptations co. at the close of the Cincinnati engagement 31 and will join The Sea King co.

JAMES MCDONOUGH.

DETROIT.

Farce-comedy again held forth at the Lyceum Theatre Oct. 22-24, with John T. Kelly, the Irish comedian, as O'Donovan Innes in U and I, with "Dutch" Daly in the part formerly played by Gus Williams when the skit was presented here last season. Mr. Kelly kept things at a boiling temperature, and his songs and dances were all well received by fair-sized and appreciative audiences. He was ably supported by "Dutch" Daly, Harry Kelly, Adam Clubber, Charles F. Wilson, Florrie West, Adele Epstein, and Flora Veldran. A quartette of pretty girls did several specialties in an entertaining manner. Hanlon's Superba opened 25. This spectacular piece has been greatly improved since it was seen here last season. The various scenic effects are all beautifully mounted, and the transformation scenes work off like clock work. Maud Midgley and Milfred Holland were in their old parts of Superba and Walhalla. The numerous specialties are all first-class, and were enthusiastically received by the large audience present. Engagement for three nights and a Wednesday matinee. Emerson's Minstrels 2-4.

Robert Mantell long since established his rightful claim as a Detroit favorite, and his opening performance 22 at the Detroit Opera House in Monbars was a success both artistically and pecuniarily. Mr. Mantell's work was up to its usual high standard, and in no way did he disappoint his numerous admirers. The supporting co. did good work, especially B. T. Richold, Charlotte Behrens, Nathaniel Hartwig, and Albert Bruning. Mr. Mantell gave us his version of Hamlet, which showed evidence of careful thought and study. His interpretation of the Prince of Denmark was original, but none the less pleasing. He presented A Lesson in Acting and The Louisianian at Saturday matinee and The Corsican Brothers on Saturday evening. The Duff Opera co. opened a five nights' engagement at the Detroit 26 in The Queen's Mate to a fair-sized audience. Helen Bertram possesses a fine voice, which is well handled, and she has fair dramatic ability. The same can also be said of Bettina Gerard. W. H. Clark, who is well and favorably remembered here as one of the Bostonians, and John J. Raffael, tenor, were both in good voice, and Richard Carrol and Henry Stanly dispensed the comedy portions in a very satisfactory manner. The Queen's Mate was repeated 27. The co. will go to Ypsilanti 28 for one night, returning to this city for the rest of the week, singing Paola every evening. Sarah Bernhardt will appear in Jeanne d'Arc 28, and although the prices are more than doubled, the advance sale guarantees a crowded house. Primrose and West's Eight Bells 2-7.

A Dark Secret opened at Whitney's Grand Opera House 26 to a crowded house. The piece depends largely on its elaborate scenic effects, and the regatta scene at Henley, with the steam launch plying up and down on the "real water," were works of art. The specialties introduced are of a high-class order. Engagement for six nights, with usual matinees. Katie Emmett in Waifs of New York 2-7.

At the Griswold Street Theatre the Henry Burlesque opened 26 to a fair-sized audience. The organization is headed by Ada Henry, and includes a number of clever specialty people, who, taken altogether, give a very pleasing and satisfactory entertainment. Emile Zola's Parisian Beauties 2-7.

Prof. Alfred Hennequin, having been earnestly requested by numerous people to analyze the play to be produced by Madame Bernhardt, has consented to do so, and will deliver a lecture outlining the plot this afternoon, 28.

WASHINGTON, D. C.

That legitimate comedy has yet a firm hold on the amusement-loving public of the national capital was fully demonstrated during the past week when Piton's stock co. drew crowded houses at the New National. There was standing room only the first three nights to see Geoffrey Middleton, Gentleman, and A Modern Match the remainder of the week drew equally as well. Few more evenly balanced cos. have visited this city in years than this one and I have heard only the highest commendation on every hand. Mr. and Mrs. Kendal next.

The vivacious comedy of Mr. Gillette's All the Comforts of Home crowded Albaugh's every night throughout the week. A contributory cause of this attendance was the fact that Miss Pearl Means, well known in Washington society, appeared for the first time in a professional role, taking the part of Rosabelle Pettibone. Minnie Hauk Opera co. 2-7.

The Prince and the Pauper co., with Elsie Leslie in the leading role, drew large audiences to the Academy of Music the entire week. A Trip to Chinatown next.

At the Bijou the attendance has been excellent every night with Joseph J. Sullivan in Blackthorn. Fabio Romani next.

It has been a long time since the Lyceum has accommodated the crowds that thronged its walls every night to see Joseph Dowling and Sadie Hasson, supported by a strong co., in The Red Spider the first three nights, and Nobody's Claim the remaining nights. James B. Mackie in Grimes' Cellar Door next.

EDWARD OLDHAM.

BALTIMORE.

At Harris' Academy of Music Fanny Rice and her co. of jolly comedians have been packing the house all the week of Oct. 20-31. Her play, A Jolly Surprise, gave ample opportunities for the entertaining specialties of the star, and the support was in the hands of competent actors. Frederick Paulding in Struggle of Life next.

James O'Neill in Monte Cristo closed a good week's engagement at the Lyceum 31. He gave his well-known, finished impersonation of Monte Cristo. The co. was in the main good. Margaret Mather in Joan of Arc 2.

Boys and Girls proved sufficiently attractive to keep large audiences in good humor at Ford's Opera House 26-31. Ignacio Martinetti's French cook was a capital piece of character acting, and May Irwin played the old maiden dressmaker in her usual droll, easy way. All the Comforts of Home next.

James B. Mackie appeared at the Holliday Street Theatre 26-31 in Grimes' Cellar Door to an even run of good houses. Star and play both seemed to please. Benshaw and Ten Broeck in The Nabobs next.

At the Howard Auditorium the attendance during the engagement of the Mildred Novelty co. 26-31 was light. A good vaudeville programme was given. Tillottson's Opera co. will open in A Night in Venice 2-7.

The Howard Burlesque co. enjoyed a very successful week at the Monumental Theatre 26-31 and presented a varied and attractive programme. Rentz-Santley co. next.

Hines and Remington presented the highly sensational drama, Hearts of New York, to large and well-pleased audiences at Front Street Theatre week closing 31. The stage-setting and scenic effects were handsome and realistic. Our Railroad Men next.

The Court signed a decree 26, giving Mrs. Patrick Harris Egan the right to assume the name of Harris, and also to change the name of her children to Harris.

The first of the series of concerts to be given by the Boston Symphony Orchestra, at the Concert Hall of the Academy of Music, will take place 4, and the advance sale has been phenomenally large.

The attendance at the cyclorama of the Merrimac and Monitor continues large.

HARRY P. GALLIGHER, M. P.

CHICAGO.

The last week was an off one in things theatrical, so far as novelty was concerned. An epidemic of farce-comedy raged at nearly all the houses.

The best attraction, from a purely dramatic standpoint, was the performance of E. S. Willard in The Middleman at Hooley's. So successful was he that it was deemed advisable to keep the play on, and no change will be made until the last week, and possibly not then. Judah may be given 1-7.

At the Grand Opera House Frank Daniels in Little Puck drew large audiences and renewed his former success. Saturday, 31, he appeared in his new comedy, The Attorney, and made a hit. U and I 1-7.

Evans and Hoey in A Parlor Match did a big business at the Columbia. These comedians are loath to try something new when the old piece draws so well. Mr. Potter of Texas 1-7.

Koster and Bial's troupe, with Carmencita as the stellar attraction, did not receive the attention expected at McVicker's. Carmencita was well received. The co. continues 1-7.

Tar and Tartar closed a prosperous engagement at the Opera House. The opera has been greatly improved and the co. is a strong one. The Royal Midgets 1-7.

Katie Emmett in Waifs of New York found favor at the Haymarket. Charles A. Gardner 1-7.

The Cruiskeen Lawr drew crowds to Jacobs' Academy. The Burglar 1-7.

Hallen and Hart in Later On attracted the Windsor patrons in great numbers. A Knotty Affair 1-7.

The White Slave, in which Julia Stuart, Frank Karrington, and J. H. Cossar are seen to advantage, did the largest business ever known at Jacobs' Clark Street Theatre. Dear Irish Boy 1-7.

A Soap Bubble proved a popular attraction at the Criterion. Paris Gaiety co. 1-7.

A Bunch of Keys, with a good co., lost none of its drawing powers at Havlin's. Pair of Jacks 1-7.

The Burglar, in which A. S. Lipman and a strong co. appear, did a fine business at the Alhambra. Barry and Fay 1-7.

New York Day by Day, with Lottie Williams as the star, had a prosperous week at the People's. The Vaidis Sister co. 1-7.

The benefit performance at the Columbia at Thursday matinee for the family of Leonard D. Washburne, the young newspaper man killed in a railroad accident recently, was a tremendous success. All the leading attractions in town volunteered, including E. S. Willard, Frank Daniels, Carmencita, Evans and Hoey, Hallen and Hart, Katie Emmet, Marion Manola, and Digby Bell. Over $3,000 was realized.

W. L. COSSAR.

JERSEY CITY.

Harry Lacy and co. appeared in Jack Royal of the 93d at the Opera House Oct. 26-31. A. C. Wheeler's play is certainly a valuable addition to the list of military dramas dealing with the Rebellion, and the part of Jack Royal is well suited to Mr. Lacy. He was the recipient of unstinted applause. His support is excellent. J. H. Fitzpatrick as Hugh Delaplaine, and J. H. Barney as Optimus Breeze were especially good. Mary Hampton as Kate Delaplaine, and Maud Monroe as Cicely Wood deserve special mention. The play was appropriately staged. Business excellent. A Fair Rebel 2-7.

Roland Reed amused crowded houses at the Academy of Music 26-31. He presented The Club Friend and Lend Me Your Wife. His co. is excellent, and the performance is one to be praised for its spirit and brightness. On the opening night the audience was so pleased that they called the entire co. before the curtain after the last act, and insisted on a speech from Mr. Reed, which he made in a particularly humorous vein. Business large. Shenandoah 9-7.

W. C. F.

Mrs. Frances Hodgson Burnett is said to have written a new play which will be tried on the English "dog" before it is sent over here.

CORRESPONDENCE.

ALABAMA.

NEW DECATUR.—ECHOLS' OPERA HOUSE: Lincoln J. Carter's Fast Mail Oct. 22; fair house. Barlow Brothers' Minstrels 27.

MOBILE.—THEATRE: The County Fair Oct. 20, 21 attracted large audiences. The horse race captured the house. Paul Kauvar attracted full houses 27, 28. A good play, a strong cast, and an even performance, deserving of substantial recognition. Alabama 26, 27; standing room at a premium.

SELMA.—ACADEMY OF MUSIC: Spider and Fly Oct. 20; good business. Sea King Opera co. 28; packed house.

SHEFFIELD.—OPERA HOUSE: Fast Mail to a good house Oct. 20. Barlow Brothers' Minstrels to a fair house 26. Aaron H. Woodhull as Uncle Hiram 28.

HUNTSVILLE.—CITY OPERA HOUSE: Fast Mail Oct. 22; played a second engagement here to a $350 house.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE: A Breezy Time Oct. 19, 20; fair business. Conreid Opera co. 21, 22; good business. County Fair 23, 24; S. R. O.

TALLADEGA.—CHAMBERS' NEW OPERA HOUSE: Charming Katie Putnam in Love Finds a Way to a large and well-pleased audience Oct. 27.

TUSKALOOSA.—ACADEMY OF MUSIC: This house opened Oct. 21 with Ada Melville in A Southern Rose. Katie Putnam in Erma the Elf 26 to a good house.—ITEMS: Manager J. G. Brady has made extensive improvements both before and behind the curtain. The house is now lighted by electricity.

MONTGOMERY.—OPERA HOUSE: Herrmann drew large audiences Oct. 23, matinee 24.—THEATRE: W. S. Cleveland's Consolidated Minstrels to a large audience 21. Paul Kauvar was presented by a strong co. to a crowded house 22.—ITEMS: Frank P. O'Brien, manager of the Opera House at Birmingham, spent the evening here 22.—Matt. L. Berry, agent for The Spider and Fly co., was here arranging dates 17.

ARKANSAS.

PINE BLUFF.—OPERA HOUSE: U and I Oct. 19; good business. McCabe's Colored Minstrels 22; light business.—MERRIL INSTITUTE: Col. L. F. Copeland lectured on "Snobs and Snobbery" 21; full house.

HOT SPRINGS.—OPERA HOUSE: McCabe and Young's Minstrels Oct. 19; small house. Edwin Arden in Night and Morning 20; medium audience. Star and co. made a favorable impression. Clemenceau Case 23; full house.

LITTLE ROCK.—CAPITAL THEATRE: Edwin Arden in Night and Morning Oct. 23; fair house. Clemenceau Case, with Emma Bell as Iza and Willard Newell as Pierre Clemenceau, 24; good performance to a good house. Jim the Westerner to a large audience 26.

COLORADO.

LEADVILLE.—TABOR OPERA HOUSE: Nat C. Goodwin in A Gold Mine and The Nominee Oct. 20-21; good business. Kate Castleton in The Dazzler to a good house 24.

COLORADO SPRINGS.—OPERA HOUSE: Nat C. Goodwin presented The Nominee 24; good business.

PUEBLO.—GRAND OPERA HOUSE: Sol Smith Russell in Peaceful Valley to a large and enthusiastic audience Oct. 26. The Grand was crowded to witness A Gold Mine 22. After the performance Mr. Goodwin and some of his co. were banqueted by the local lodge of Elks at their club rooms. On Friday night the same co. gave the double bill of Art and Nature, the delightful one-act comedy adapted from the French by Mr. Yardley, and Mr. Goodwin's latest success, The Nominee, which scored a great hit. Every available seat in the house was sold, and many of the audience were left standing.

CONNECTICUT.

WATERBURY.—JACQUES' OPERA HOUSE: The Nelson comb. gave a fair variety entertainment Oct. 22; business light. Kidnapped 23; a good sized audience. The co. supporting D. K. Higgins, the star, is not one of the best. Rhea in La Czarina 26 to one of the largest and most fashionable audiences of the season. The supporting co. is excellent.

WINSTED.—OPERA HOUSE: Lillian Kennedy in She Couldn't Marry Three Oct. 24; medium business. Both star and support received numerous encores.

NORWICH.—BROADWAY THEATRE: Stuart Robson in The Henrietta drew a large audience Oct. 28. Men and Women to good business 29.

BIRMINGHAM.—STERLING OPERA HOUSE: Annie Ward Tiffany in The Step-Daughter to a crowded house Oct. 24. Rhea 27; large house. Agnes Herndon in La Belle Marie to a good house 28.

HARTFORD.—PROCTOR'S OPERA HOUSE: Rhea, supported by William Harris and an excellent co., presented her new play translated from the French, entitled La Czarina. The play is full of strong dramatic situations and was enthusiastically received. Frohman's artistic co. charmed large audiences 26, 27 with Men and Women. This beautiful play was presented by a most finished co. City Directory kept a large audience in good humor 28, somewhat redeeming their record of last year. Sweatnam and Schoolcraft were the mirth provokers.—ITEM: Rhea gave a *dejeuner* at the Scoville House, Waterbury, in honor of Dr. Nathan Mayer.

THOMASTON.—OPERA HOUSE: J. S. Murphy in Bouchal Bawn Oct. 28 to a small audience.

BRISTOL.—OPERA HOUSE: Annie Ward Tiffany in The Step-Daughter Oct. 23. Audience small but well pleased.

NEW HAVEN.—PROCTOR'S OPERA HOUSE: Margaret Mather in repertoire Oct. 21, 22 to good-sized and well-pleased houses. Annie Ward Tiffany in The Step-Daughter to good houses 26, 27. The co. and scenery were good. Men and Women 30, 31.—HYPERION THEATRE: Stuart Robson presented The Henrietta to an overflowing house 27.—GRAND OPERA HOUSE: Lucier's Minstrels pleased a good sized house 22, while The Great Metropolis succeeded in turning away the people 23, 24. The Midnight Alarm did likewise 26-28. The scenic effects in this piece received well earned recognition. Fairies Well 29-31.

WILLIMANTIC.—LOOMER OPERA HOUSE: Agnes Herndon to good business Oct. 27.

MIDDLETOWN.—MCDONOUGH OPERA HOUSE: Lucier's Consolidated Minstrels Oct. 24; good business.

FLORIDA.

PENSACOLA.—OPERA HOUSE: County Fair Oct. 19, to the largest house of the season. Cleveland's Minstrels 20 to an appreciative audience.

GEORGIA.

ALBANY.—WILLINGHAM'S OPERA HOUSE: W. S. Cleveland's Minstrels Oct. 23; good business.

AUGUSTA.—GRAND OPERA HOUSE: Effie Ellsler in Hazel Kirke Oct. 20 to a splendid audience. The Sea King 21; large house.

BRUNSWICK.—L'ARIOSO OPERA HOUSE: Spider and Fly co. Oct. 22; large and delighted audience. The Putnam twin sisters were very pleasing in the title role. A Breezy Time 24, matinee and evening; light business. Helen Rainsley's dancing and singing deserves special mention.

SAVANNAH.—THEATRE: The Gilmore Concert co. in The Sea King pleased large audiences Oct. 23, 24. W. S. Cleveland's Minstrels as usual filled the house 26. A Breezy Time 27; fair business.

COLUMBUS.—SPRINGER OPERA HOUSE: Herrmann mystified a large audience Oct. 21. Gilmore's Comic Opera co. presented The Sea King 27 to a large, fashionable and enthusiastic audience.

MACON.—ACADEMY OF MUSIC: Herrmann Oct. 20; excellent business. Effie Ellsler 21 in Hazel Kirke; large and fashionable audience. A full house greeted A Breezy Time 22. Spider and Fly to S. R. O. 23. The Putnam Sisters in their clever specialties made a decided hit. Sea King 26; excellent cast, smooth and enjoyable performance.

ILLINOIS.

ALTON.—TEMPER THEATRE: Alexander Salvini Oct. 14, 15; crowded houses. Andrews Opera co. 16, 17; Bunch of Keys 19; Nibbe's French Burlesque co. 20, and T. Gordon Meade in Irish Corporal 26. All except Nibbe's French Burlesque co. played to large business. P. F. Baker 31; Theodore Thomas' Chicago Orchestra 4.

QUINCY.—OPERA HOUSE: Andrews' Opera co. gave two performances Oct. 22, 23 to large houses. Letitia Fritch gave an excellent rendition of her part in Fra Diavolo. The rest of the co. is mediocre. Billy Emerson's Minstrels to a large audience 26. Irish Visitors 31.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE: Hanlons' Fantasma filled the Opera House Oct. 23 from pit to dome, and pleased everybody. Frank Daniels and a clever co. in Little Puck delighted a large and fashionable audience 23.

ELGIN.—DU BOIS OPERA HOUSE: Katie Emmett in Waifs of New York Oct. 24; crowded house. Dear Irish Boy 27; fair business.

CHAMPAIGN.—WALKER OPERA HOUSE: Bunch of Keys Oct. 23; large house.

DECATUR.—GRAND OPERA HOUSE: Frank McNish in Birds of a Feather Oct. 21; small house. Primrose and West's Minstrels 23; large and well-pleased audience. Frank Daniels in Little Puck 24; good business.

ROCKFORD.—OPERA HOUSE: Katie Emmett in The Waifs of New York pleased a crowded house Oct. 23. The Charity Ball was presented to a good house 26. The Pearl of Pekin 27; fair house.

SHELBYVILLE.—OPERA HOUSE: Boston Ideal Minstrels to fair business Oct. 24. De Voss and Goddard's Eureka Theatre co. 2-4.

OTTAWA.—SHERWOOD'S OPERA HOUSE: W. H. Powers' Ivy Leaf Oct. 26; large audience. A Pair of Jacks 28; Dear Irish Boy 31.

LA SALLE.—ZIMMERMANN OPERA HOUSE: P. F. Baker and an excellent co. presented The Emigrant to a small but appreciative audience Oct. 24. The Ivy Leaf 27; large and enthusiastic audience.

BLOOMINGTON.—NEW GRAND: Gilmore's Band Oct. 21; good business. Bunch of Keys 22; fair house. P. F. Baker in The Emigrant 27; medium business.—DUBLEY THEATRE: Parisian Folly and Burlesque co. 30, 31.

INDIANA.

INDIANAPOLIS.—GRAND OPERA HOUSE: Robert Downing in The Gladiator, Julius Cæsar, Katherine and Petruchio, and Virginius to splendid business Oct. 26-28. John C. Rice in A Knotty Affair 29-31.—ENGLISH'S OPERA HOUSE: William Barry in McKenna's Flirtation opened to a fair audience 26. Emma Juch Opera co. 29, 30.—PARK THEATRE: Charles A. Loder in Oh, What a Night! is packing this house to the doors with much amused and enthusiastic audiences. The play abounds in much pretty music, and star and co. are successful in making the most of the piece, which well deserves its descriptive name. Frank L. Frayne 2-7.—GOSSIP: Robert Downing played for the benefit of the Knights of Pythias Lodge, and the Knights attended the performances in dress uniform, and honored Mr. Downing with a profusion of floral emblems on the opening night which, by the way, was the gala Monday night of the season.—The Opera House orchestra is composed of fifteen capable musicians, and their masterly rendition of classical music, interspersed with sparkling Strauss and Waldteufel waltzes, is highly commended.

WASHINGTON.—OPERA HOUSE: Dan McGinty's Troubles co. Oct. 23; good house. Very unsatisfactory performance. The man who played the servant was actually hissed off the stage. The Pay Train 27.

FORT WAYNE.—MASONIC TEMPLE: Twelve Temptations had a packed house Oct. 20. The Charity Ball drew a fine house 22.

ELWOOD.—OPERA HOUSE: Hart's Big Novelty co. Oct. 20; large and well-pleased audience. Augustin Neuville in the New Boy Tramp 29.

RICHMOND.—PHILLIPS' OPERA HOUSE: N. S. Wood in The Orphans of New York Oct. 23; fine business. The Fast Mail 26; large and appreciative audience. Two Old Cronies 31; Robert Downing 31.

ANDERSON.—DOXEY OPERA HOUSE: Rice's Evangeline Oct. 22; S. R. O. Hattie Bernard-Chase in Uncle's Darling 23; S. R. O.—OLYMPIC THEATRE: May Davenport's Female Minstrels 23; S. R. O.—ITEMS: The Elks Lodge, No. 209, moved into their new lodge room 19, which is the finest in the State. Hattie Bernard-Chase was given a reception at the Lodge rooms and elected an honorary member. While here she presented the Lodge with a handsome picture of herself in an elegant frame.

COLUMBIA CITY.—TUTTLE OPERA HOUSE: A Soap Bubble pleased a small audience Oct. 24.

MARION.—SWEETSER OPERA HOUSE: Kennedy's Laugh-Makers, billed for Oct. 20, failed to appear. Hart's Boston Novelty co. 21 gave a satisfactory performance to a good house. Rice's Evangeline 2; and Hattie Bernard-Chase 24 in Uncle's Darling drew crowded houses. Rentfrow's Jolly Pathfinders opened for a week 26 to good business.

MUNCIE.—WYSOR'S OPERA HOUSE: Kennedy's King Laugh-Makers to good business Oct. 27.

EVANSVILLE.—THE GRAND: J. K. Emmet gave a fair performance to a good house Oct. 24. Ole Olson to a fair house 26.

SOUTH BEND.—OLIVER OPERA HOUSE: The Charity Ball was presented to a large audience Oct. 24.

LAFAYETTE.—GRAND OPERA HOUSE: Frohman's excellent co. played Mr. Wilkins's Widows to good business Oct. 20. N. S. Wood in The Orphans of New York to good business 21. Charles A. Loder in Oh, What a Night! 24 to a good house. King Laugh-Makers 26; small business. Robert Mantell in Monbars 28; Ole Olson 30.

HUNTINGTON.—OPERA HOUSE: Boy Tramp Oct. 27 to an audience that filled the house. Fast Mail 21; Gus Williams 14.

TERRE HAUTE.—NAYLOR'S OPERA HOUSE: Primrose and West's Minstrels pleased a good house Oct. 22.—ITEM: Wilson, the scenic artist of the Dickson circuit, is here repainting the old scenery and adding several new sets.

IOWA.

COUNCIL BLUFFS.—NEW BROADWAY THEATRE: Our Irish Visitors Oct. 23; large house. An American Boy 24; fair house.

DUBUQUE.—THE GRAND: Hon. Daniel Dougherty Oct. 23, under the auspices of the Irish American Club of this city, delighted a very large audience with his famous lecture "Orators and Oratory." Pirates of Penzance by home talent packed the house 28. This was the third return date this season. James Reilly in The Broom Maker 20 to good business. Kate Claxton 22 in Two Orphans, small audience. Thomas E. Murray in Our Irish Visitors 24 made a great hit as Gilbooly. Crowded house, nearly every member of the co. was recalled. Sutton's Uncle Tom's Cabin 25; good business. The Old Homestead 29, 30; Rose Coghlan 2.—DUBUQUE OPERA HOUSE: The Choate Dramatic co. 19-24; fair business.

CEDAR RAPIDS.—OPERA HOUSE: George Kennan lectured Oct. 19 to a large and well-pleased audience. James Reilly in The Broom-Maker 22; moderate business. The star's singing, and Little Hans and Etta were well received. Daniel Boone 26; Kate Claxton 27, 28.

OSKALOOSA.—MASONIC OPERA HOUSE: An American Boy 22; good business. Gilmore's Band 24; full house.

OTTUMWA.—GRAND OPERA HOUSE: American Boy Oct. 22; fair business. Skipped by the Light of the Moon 23; crowded house.

BOONE.—PHIPPS' OPERA HOUSE: Social Session Oct. 15; big business. Daniel Boone co. to light house 16.

IOWA CITY.—OPERA HOUSE: George Kennan lectured on Siberia Oct. 21 to a packed house. Andrews Opera co. had a crowded house 26.

HARLAN.—OPERA HOUSE: Hunt and Van Etten Comedy co. Oct. 22-24 to fair business.

KEOKUK.—OPERA HOUSE: Gilmore's Band Oct. 23, matinee and evening, had big houses.

DES MOINES.—GRAND OPERA HOUSE: A Straight Tip pleased a good audience Oct. 21. James Reilly in Broom-Maker to fair business. Skipped by the Light of the Moon to good business 23. Gil-

more's Band, afternoon and evening 25, to good business.—FOSTER'S OPERA HOUSE: O'Dowd's Neighbors had a good house and gave a splendid entertainment 21. Our Irish Visitors to good business 22.—CAPITAL CITY OPERA HOUSE: Paragon Theatre co. did good business week of 19. Fireman's Ward 26 opened to a packed house.—BIJOU THEATRE: Specialty co. 19-24; big business.

BURLINGTON.—GRAND OPERA HOUSE: The Emmie Goodrich co. closed a successful engagement of one week Oct. 24. Our Irish Visitors called upon us 27 and with the aid of Thomas E. Murray and an excellent co. of comedians, merrily entertained a big house. Pearl of Pekin 31.

KANSAS.

TOPEKA.—CRAWFORD'S OPERA HOUSE: After darkness for nearly a week, which was the more emphatic, as it occurred in the best part of the season, this house reopened Oct. 23 with Vernona Jarbeau and her co. of rollicking comedians and pretty girls, in Starlight to a good house. Mark Murphy in O'Dowd's Neighbors 24 attracted a good house. George C. Staley's A Royal Pass 26; Gaiety Girls 29.—GRAND OPERA HOUSE: W. W. Downing's New Orleans Creoles, a co. of colored people, 26-27. Among them are William Young, late of McCabe and Young's Minstrels, and John Green, formerly of Cleveland's Minstrels. Business good. George Kennan 31.

PITTSBURG.—OPERA HOUSE: Patti Rosa and her splendid co. presented Imp to a full house Oct. 17. George C. Staley in A Royal Pass 19; performance splendid.

HERINGTON.—OPERA HOUSE. The Lyceum Uncle Tom's Cabin co. Oct. 23; good business. Performance fair.

PARSONS.—EDWARDS' OPERA HOUSE: George C. Staley presented A Royal Pass Oct. 20 to very good business.

FORT SCOTT.—OPERA HOUSE: Patti Rosa in Dolly Varden had a good house Oct. 20. Miss Rosa is a great favorite here and always pleases. As usual, her co. is first-class. Emerson's Minstrels did a good business 24.

ATCHISON.—PRICE'S OPERA HOUSE: A Social Session drew a good house Oct. 20. Skipped by the Light of the Moon has worn its welcome out here. It played to a light house 22. The London Gaiety Girls to fair business 26.

LEAVENWORTH.—CRAWFORD'S GRAND: Skipped by the Light of the Moon Oct. 19 to a good house. Ryley Emerson's Minstrels gave a first-class performance to a large house 20. Vernona Jarbeau in Starlight gave a very poor performance to a good house 22. A Social Session to a good house 24. Keep it Dark to an excellent house 25 and very poor house 26.—ITEMS: Manager Davis has been having Sunday night performances at Crawford's Grand during the last four weeks. This is something new to Leavenworth people, but it appears to meet their approval as the house has been crowded at every performance.—Ben Dodson, general agent for Emerson's Minstrel co., left the co. and is now at St. Joseph, Mo.

WICHITA.—CRAWFORD OPERA HOUSE: George C. Staley in A Royal Pass Oct. 24 to a $500 house. Star and co. well received.

WINFIELD.—GRAND OPERA HOUSE. A Royal Pass Oct. 21; full house.

KENTUCKY.

BOWLING GREEN.—POTTER'S OPERA HOUSE: Bobby Gaylor in Sport McAllister Oct. 24; good business. Little Trixie 27; light business.

LEXINGTON.—OPERA HOUSE: Hand of Fate drew a small house Oct. 20. Shenandoah was presented to large and appreciative audiences 21, 22. Dan A. Kelly's Shadow Detective to a small house 24.

LOUISIANA.

SHREVEPORT.—OPERA HOUSE: MacLean and Prescott, supported by a good co., presented Cleopatra Oct. 17 before the largest and most cultured audience of the season. Romeo and Juliet was the matinee attraction 17, with Spartacus at night; both performances were well attended. MacLean's Spartacus was a finished piece of work, and won for him new laurels. Katie Putnam in Old Curiosity Shop 19 to a good house; everybody well pleased. Brady's co. in Clemenceau Case 22 to fair business. Beach and Bowers' Minstrels 23, to a big house; performance first class. A Barrel of Money 31; Sea of Ice 2-4; Wilson's Minstrels 5; Paul Kauvar 6, 7; Kajanka 10.

MARYLAND.

HAGERSTOWN.—ACADEMY OF MUSIC: Hunt's New York Theatre co. Oct. 26-31. Poor business.

MAINE.

BELFAST.—OPERA HOUSE: Manager Cottrell, of the Opera House, had his first annual benefit Oct. 27. The Louis Glee Club, assisted by Minnie Marshall, were the attraction. The audience was large and enthusiastic. The Blue and the Gray 31.

PORTLAND.—LOTHROP'S THEATRE: The sweet singer of Maine, Dora Wiley, supported by a very clever co., drew two large audiences Oct. 19, 20. His Lordship ranks among the worst attractions yet booked, and a small audience witnessed the performance 21. Leonard and Flynn in Two Irish Cuckoos played to small-sized audiences 22-24. Milton Aborn's Comic Opera co. opened a week's engagement 26 in repertoire, comprising Sad Pasha, Erminie, Chimes of Normandy, Three Black Cloaks, Bohemian Girl, and Olivette. All were well produced and finely costumed, and drew to the capacity of the house, and are booked for a return date.—ITEMS: Alice Carle, of this city, has joined Muggs' Landing co. The Aborn Opera co. made a great hit on this circuit.—Among the November bookings are Men and Women, Midnight Alarm, Cora Tanner, Louis Aldrich, Barry and Fay, and Gormans' Minstrels.—Milton Aborn produced Sad Pasha, with new costumes and an elegant stage setting and drop painting especially for this opera.—Manager C. O. Tennis was in town 26, and reports fine business for Dora Wiley through Maine.

BANGOR.—OPERA HOUSE: Dora Wiley in her new operatic comedy, Vera, to two good houses Oct. 21, 22. Peck and Fursman's U. T. C. co. to good business 24.—ITEM: Manager Owen, of the Opera House, is in New York on a short business trip.

MASSACHUSETTS.

GLOUCESTER.—OPERA HOUSE: Our Railroad Men opened Oct. 26 to S. R. O.—CITY HALL: Hands Across the Sea 26; S. R. O.; $-58 house.

NORTHAMPTON.—ACADEMY OF MUSIC: Lizzie Daly in The Latest Fad failed to please Oct. 24. The dancing of Lizzie and Vinie Daly were the only redeeming features, and the whole piece could easily be condensed into a fifteen-minute "turn" on the variety stage. Lotus Glee Club 31.

FITCHBURG.—WHITNEY'S OPERA HOUSE: Helen Barry in A Night's Frolic Oct. 21; large audience. Hi Henry's Minstrels crowded the house 26.

ATTLEBORO.—BATES' OPERA HOUSE: Niobe (No. 2) Oct. 26; good-sized and appreciative audience.

CHICOPEE.—OPERA HOUSE: Lucier's Minstrels Oct. 20; full house. Bristol's Equine Wonders 4, 5; J. S. Murphy 9.

SPRINGFIELD.—GILMORE'S OPERA HOUSE: Lizzie Daly and Vinie Daly in The Latest Fad to a large house Oct. 21. George A. Baker's Opera co. opened 26 in The Brigands to S. R. O. Marie Lawrence, the new soprano, did good work. The co. gave Three Black Cloaks 27 to S. R. O.

HOLYOKE.—OPERA HOUSE: Niobe was presented to a large and very well pleased audience Oct. 23.—ITEM: The Inspector was booked for the Opera House 27, but for some reason it did not go out this season.

CHELSEA.—ACADEMY OF MUSIC: Helen Barry in A Night's Frolic delighted a very large audience Oct. 23. Morocco ran for a week's engagement in repertoire. Fogg's Ferry was presented on the opening night, and the house has been packed at every performance thus far.

TAUNTON.—MUSIC HALL: Niobe Oct. 27; large house. Co. good; scenery and stage settings very fine.

WESTFIELD.—OPERA HOUSE: Thomas E. Shea Oct. 26-28 in repertoire to crowded houses.

BROCKTON.—CITY THEATRE: The Merchant was presented by a very capable co. to a small but well-pleased audience Oct. 21. Katie Emmett, assisted by Steve Corey and a fair co., in The Pulse of New York, had a good house 24. The Soudan drew large and very demonstrative audiences 26-28. James Horne, understudy for Forrest Robinson, played Captain Temple very acceptably. Mr. Robinson rejoins the co. at New Bedford 29.

MARLBORO.—THEATRE: Hi Henry's Minstrels Oct. 24; fair business. Hands Across the Sea 26; large audience. A Pair of Kids 4; Midnight Alarm 7.

ADAMS.—OPERA HOUSE: She Couldn't Marry Three Oct. 27 to a good house. Thomas E. Shea 29-31 in repertoire, at cheap prices.

SALEM.—MECHANICS' HALL: Milton Nobles was greeted by a fair-sized audience Oct. 22. Ezra Kendall in A Pair of Kids 26; medium business.

AMESBURY.—OPERA HOUSE: Helen Barry in A Night's Frolic Oct. 24 to a large house. No better pleased audience ever left the Opera House.—ITEMS: Professionals visiting this town can find many objects of interest during their leisure moments here, being the home of Whittier and Harriet Prescott Spofford, and there are many historical localities.

WALTHAM.—PARK THEATRE: Thomas E. Shea, supported by an efficient co., in repertoire, played to good business Oct. 22-24. Hands Across the Sea 27 to a fair house.

CLINTON.—TOWN HALL: Helen Barry and co. in A Night's Frolic Oct. 22; fair business. Hi Henry's Minstrels 27; poor business.—GILSON'S OPERA HOUSE: A Pair of Kids 5.

FALL RIVER.—ACADEMY OF MUSIC: Gracie Emmett in The Pulse of New York Oct. 22 to large business. Henry Chanfrau 24 in Kit, the Arkansas Traveler, to a large audience. Agnes Herndon in La Belle Marie 26 to light business. Oliver Byron 28 in The Plunger to a poor house.

NEW BEDFORD.—OPERA HOUSE: Pulse of New York Oct. 23 to a large house. The Merchant 24 pleased a fair-sized audience. Si Perkins 27; fair-sized house.—LIBERTY THEATRE: Justin Adams Comedy co.; fair business.

PITTSFIELD.—ACADEMY OF MUSIC: Lillian Kennedy in She Couldn't Marry Three Oct. 23; good business. Lizzie Daly, with Mark Sullivan and competent support, in Addison's farce, The Latest Fad, to a fair house 28.

LOWELL.—OPERA HOUSE: Ship Ahoy 26, 27, and Ezra Kendall in A Pair of Kids 28 had large audiences. Oliver Byron 29; Stuart Robson 31.—MUSIC HALL: Blackmail made a big hit week ending 31, and big houses have been the rule. Joe Campbell, Kamochi, and Joseph Forrest did some clever specialty work.—ITEMS: Frank O. Ireson has joined the Baldwin-Melville comb. Lizzie Davis and Edith Pollock have been added to the Music Hall stock co.

MICHIGAN.

BATTLE CREEK.—HAMBLIN'S OPERA HOUSE: Ivy Leaf Oct. 16; good business.

KALAMAZOO.—ACADEMY OF MUSIC: Minna Gale in Romeo and Juliet Oct. 22; fair business. Old Homestead 23; packed house. Rice's Evangeline 5.

SAGINAW.—OPERA HOUSE: Robert Mantell gave a splendid performance of The Corsican Brothers to well-filled house Oct. 21. The Old Homestead played to S. R. O. 22. Minna Gale as Parthenia 23 was excellent and deserved a larger patronage than that bestowed. The City Directory disappointed a large audience 24.

PORT HURON.—CITY OPERA HOUSE: Hassan's One of the Finest Oct. 21; fair house. Russell's Comedians in The City Directory 22; fair audience. The high prices charged by this co. were not relished here. The Annandale Opera co. was billed for here 24. The co. arrived on the morning of the aforesaid date and left for Cincinnati on the noon train without even advising the local manager of the fact. Perhaps the box-office sale, which was poor, did not warrant a performance.

DOWAGIAC.—OPERA HOUSE: Francis Labadie in Ingomar Oct. 19; fair business. Soap Bubble 21; fair audience. Myles Fadh 23; the Rileys 9.

JACKSON.—HIBBARD OPERA HOUSE: Hassan's One of the Finest Oct. 23; good business. Minna Gale, with excellent support, presented Ingomar 24 to a large and well-pleased audience. That Evangeline has lost none of its drawing powers was evidenced 27. Co. good.

YPSILANTI.—OPERA HOUSE: Myles Fadh Oct. 22; light business. Little Goldie 24; fair business. Duff's Opera co. presented The Queen's Mate to a large and fashionable house 26.

CHARLOTTE.—HOUCK'S THEATRE: E. J. Hassan's One of the Finest to S. R. O. Oct. 22. Everyone satisfied.

GRAND RAPIDS.—POWERS' OPERA HOUSE: Minna Gale made a most emphatic hit Oct. 26-27. The Emma Juch Opera co. sang Rustic Chivalry before a select audience. The co. while somewhat reduced in numbers is an excellent one. Seats sold at $2. Shenandoah 2, 3.—REDMOND'S: Myles Fadh, an Irish play of fair merit, opened 22. An average business has been done.—SMITH'S: Fay Foster's Burlesque co. drew well this week.

ANN ARBOR.—OPERA HOUSE: The Rocky Mountain Waif Oct. 24; light business. One of the Finest to a fair house 24.

BAY CITY.—GRAND OPERA HOUSE: Old Homestead played to very good business Oct. 22. Minna Gale in As You Like It gave an excellent entertainment 23, but the business was remarkably small. City Directory to a small but altogether too large a house 23. The entertainment was decidedly flat. Juch Opera co. to very good business 26.

MINNESOTA.

DULUTH.—TEMPLE OPERA: The New York Philharmonic Club rendered a very charming programme Oct. 21 to a crowded house. Charity Ball 30, 31; The Stowaway Nov. 1.—THE LYCEUM: Mr. Potter of Texas 27, Julia Marlowe Nov. 2-6.—ITEM: Messrs. Durham and Ed. McFarland, ahead of Julia Marlowe and The Old Homestead respectively, are enjoying the hospitalities of the Zenith City, under the chaperonage of Dr. Haycock, of the Lyceum.

RED WING.—OPERA HOUSE: Browne Theatre co. 19-24; business fair.

ST. PAUL.—METROPOLITAN OPERA HOUSE: Dorothy's Dilemma was presented by Rose Coghlan and a capable co. Oct. 24 to a good house. W. H. Crane in The Senator 29-31.—GRAND OPERA HOUSE: Old Jed Prouty opened a week's engagement 25 to a crowded house. Natural Gas week 2-7.

MINNEAPOLIS.—GRAND OPERA HOUSE: Rarely, if ever, has such a large and enthusiastic audience gathered in this theatre, as that which witnessed the first performance of The Senator Oct. 26.—BIJOU OPERA HOUSE: The Stowaway opened a week's engagement 25 to the capacity of the house.—PENCE OPERA HOUSE: Michel Strogoff was given by an average co. 25 to excellent business.—ITEM: Manager Charles A. Parker will be tendered a rousing benefit at the Grand Opera House 4.—Charles A. Robinson, formerly assistant treasurer of the Bijou, has gone East to assume the position of treasurer of the Shenandoah co.

MISSOURI.

CHILLICOTHE.—CITY OPERA HOUSE: The Spooner Comedy co. week of Oct. 19-24.

CARTHAGE.—ELLISON'S OPERA HOUSE: Gertie Ewing four nights, commencing Oct. 19, to light business. Emerson's Minstrels 21; good business and general satisfaction.—GRAND OPERA HOUSE: Patti Rosa 27; very large and fashionable audience. The piece, Dolly Varden, was well mounted, and every one was highly pleased. Jessie Foster 28; good business.

MEXICO.—PERRIS GRAND: Belle Thurston Comedy co. Oct. 26; small house.

ST. JOSEPH.—TOOTLE'S OPERA HOUSE: Emerson's Minstrels greatly pleased a large audience Oct. 19. Skipped by the Light of the Moon 21 to fair business. Jarbeau filled the house 25. Starlight seems still to have great drawing power.—BIJOU THEATRE: London Gaiety Girls, a poor attraction, drew fair houses 24, 25.

SEDALIA.—WOOD'S OPERA HOUSE: Billy Emerson's Minstrels delighted a large attendance Oct. 21. A Social Session, aided by the Black Hussar Band, had a well-pleased crowd 24. Spooner Comedy co. 26-31.

MISSISSIPPI.

GREENVILLE.—OPERA HOUSE: Marie Prescott as Cleopatra Oct. 22; crowded house. McCabe and Young's Minstrels 26; Our German Ward 27; Mr. Wilkinson's Widows 30.

MERIDIAN.—GRAND OPERA HOUSE: Ada Melrose Oct. 20, 21; fair houses. Devil's Auction 21; full house. Katie Putnam 22-24; large and well-pleased audience. Spider and Fly 31.

CORINTH.—MITCHELL'S OPERA HOUSE: Uncle Hiram drew a large house Oct. 27. Beach and Bowers' Minstrels next.

NATCHEZ.—OPERA HOUSE: Maude Granger Oct. 22, 23, and matinee 24 to fair business.

JACKSON.—ROBINSON'S OPERA HOUSE: Devil's Auction to a good house Oct. 20. Maud Granger in Gabrielle to a well filled house 21. Beach and Bowers' Minstrels to good business 26.

MONTANA.

HELENA.—MING'S OPERA HOUSE: Cleveland's Minstrels Oct. 19, 20; large business.

BUTTE.—MAGUIRE'S OPERA HOUSE: Von Yonson Oct. 19-21; S. R. O. Maguire's stock co. 23, 24 in the Clemenceau Case to fair business.

NEBRASKA.

KEARNEY.—OPERA HOUSE: Mason and Morgan's Uncle Tom's Cabin Oct. 21; S. R. O. Mattie Vickers in Edelweiss 23; full house. Kate Castleton 29.

BEATRICE.—PADDOCK OPERA HOUSE: Social Session 23; packed house. Gilmore's Band 26; Mattie Vickers 29-31.

LINCOLN.—FUNKE'S OPERA HOUSE. A Social Session Oct. 20, Jarbeau 21, and Mark Murphy in O'Dowd's Neighbors 22 did fair business. Sol Smith Russell in Peaceful Valley packed the house from door to stage 26. Mr. Russell was called before the curtain at the end of the second act and made a neat little speech, comparing the growth of our town with that of his reputation as an actor. Gilmore's Band packed Bohanan's Hall 27, and An American Boy's first night at the Funke suffered by the opposition.

OMAHA.—BOYD'S NEW THEATRE. A Midnight Bell to the biggest houses of the season Oct. 22-24. The Still Alarm did a paying business 25-28. Sol Smith Russell in Peaceful Valley 29-31.—FARNAM STREET THEATRE. A. W. Fremont in 777 was a drawing card 18-24. Skipped by the Light of the Moon was presented by an excellent co. and was a box office success 24-27.—GRAND OPERA HOUSE: George A. Kennan's lectures on "Russia" 27-31.

FREMONT.—LOVE OPERA HOUSE: An American Boy imposed itself on a few of our theatregoers Oct. 20. Gilmore's Band played to one of the largest houses of the season afternoon of 27. Skipped by the Light of the Moon 28.

NEW HAMPSHIRE.

CONCORD.—WHITE'S OPERA HOUSE: Henshaw and Ten Broeck in Nabobs Oct. 22; poor business. All the Comforts of Home pleased a fair-sized audience 24.

NASHUA.—THEATRE: Mora to crowded houses Oct. 19-24. All the Comforts of Home to a small but delighted audience 27. Ezra Kendall in A Pair of Kids 29; Ship Ahoy 3.

PORTSMOUTH.—MUSIC HALL: A Son of Thespis Oct. 24; fair house.

NEW JERSEY.

HOBOKEN.—HOBOKEN THEATRE: Business at this house continues very good, considering that the political campaign presents so many outside attractions. The Great Metropolis 25-28 drew fairly well, and was followed 29-31 by The Two Sisters to good houses. Several clever specialties were introduced into the latter play, and they were generously applauded. Eva Mountford in East Lynne 2-4, and The Patrol 5-7.—CROSHEIM'S THEATRE: Medium houses witnessed a good variety performance 26-31. The Bijou Specialty comb. 2-7.

PATERSON.—JACOBS' OPERA HOUSE: A Hole in the Ground Oct. 22-24; good business. The Two Sisters played a very profitable engagement 26-28 and gave a very satisfactory performance. The Great Metropolis opened 29 for three nights to a good house. Maggie Mitchell 2; Agnes Herndon 3, 4; Blue Jeans 5-7.—PEOPLE'S THEATRE: George Dixon Athletic and Vaudeville co. 26-31 to a succession of crowded houses. Clem C. Magee in Irish Luck 2-7.

ELIZABETH.—TEMPLE OPERA HOUSE: Men and Women Oct. 23; large and fashionable audience.

TRENTON.—TAYLOR OPERA HOUSE: The Limited Mail played to a packed house Oct. 22. Blue Jeans with its live calf, barbecue, and realistic sawmill scenes, was presented to a large audience 23.

NEW YORK.

HARLEM.—OPERA HOUSE. A Texas Steer played to good business week ending Oct. 31. Tim Murphy gave a capital performance as Maverick Brander, and Flora Walsh was bewitchingly piquante as Bossy. Charles Stanley and Dorothy Sherrod also deserve a word of praise for their excellent work in the respective roles of Major Yell and Dixie Stile. Richard Mansfield in his repertoire 2-7.—COLUMBUS THEATRE: That the drawing powers of Shenandoah are not yet extinct, was amply evidenced by the series of very satisfactory houses that greeted that attraction week ending 31. The cast was a capable one, and the many intense situations of this military drama awoke the unbounded enthusiasm of the audience. Mr. Wilkinson's Widows 2-7.

PORT JERVIS.—LEA'S OPERA HOUSE: Flov Crowell co. closed their engagement ending Oct. 24 with Curse of Gold. This co. had a very successful week here. Fairies' Well opened 26 to a fair-sized audience; satisfactory performance.—ITEM: Floy Crowell has been inspecting several houses here, with a view towards purchasing one for a Summer home, as she is favorably impressed with this city as a place of residence.

HUDSON.—OPERA HOUSE: D. K. Higgins in Kidnapped Oct. 27 to a pleased audience. D. K. Higgins was very good as Louis Rhinegold, a German Dude. The heroine, Georgie Waldron, interpreted her role well, and the supporting co. was strong. The size of the Opera House stage would not permit the use of the police patrol wagon.

SYRACUSE.—WIELING OPERA HOUSE: Dan'l Sully in The Millionaire Oct. 22-24; large houses. The Patrol was fairly attended 26-28. Pauline Hall 29, 31; Agnes Huntington 2; Minna Gale 6, 7.—ST. JAMES' OPERA HOUSE. Pat Rooney drew well 26-28. The Fire Patrol 29-31; Gray and Stephens co. 2-4; Gorman's Minstrels 5; Howard Athenæum 6-7.—STANDARD THEATRE: Billy Lester's specialty co. 26-28. Fair business. Grieves' Burlesque co. 29-31.

UTICA.—OPERA HOUSE: Marie Hubert Frohman in The Witch Oct. 22, 23 to fair business. Miss Frohman received a double recall at the close of the third act. Roland Reed presented The Club Friend to a large and fashionable audience. Mr. Reed and the entire co. received a hearty call at the close of the third act. Mr. Reed's venture in a higher line of comedy is a pronounced success.—ITEM: Amusement-loving Uticans have good reason to congratulate themselves for Horace E. Day, formerly representative for H. R. Jacobs, in this city, is sole manager of the Utica Opera House. Mr. Day has had a great deal of experience in theatricals, and thoroughly understands the tastes of his patrons. He will give them the best attractions the market affords, and I feel confident that he will meet with great success.—LATER. Charles McCarthy presented One of the Bravest at the Opera House before an audience of over 1,400 people Oct. 27. Anderson's Comedians presented the Two Old Cronies 28 before a fair sized audience.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE: James O'Neil supported by a strong co., presented Monte Cristo Oct. 23. Audience large and well pleased. Scenery fine. Mlle Rhea delighted a large and fashionable audience 26. The supporting co. was excellent. Scenery elegant.

JOHNSTOWN.—GRAND OPERA HOUSE: One of the Bravest to light business Oct. 23. The performance merited a better attendance. Pauline Hall Opera co. 5.

CORNING.—OPERA HOUSE: Al. G. Field's Minstrels Oct. 22. The World 23; both to fair houses.

BUFFALO.—STAR THEATRE: Don't Smile 19. The Millionaire drew fair-sized audiences Oct. 20-21. The co. is an excellent one.—Rev. T. DeWitt Talmage lectured on "A School of Scandal" 22 to a large audience. The entire house is sold for the engagement of Sarah Bernhardt 30, 31. Power of the Press 2-7.—ACADEMY OF MUSIC: The Tillotson Opera co. pleased large audiences 26-28. The work of the individual members of the cast was on the whole good, though there are no remarkable voices in the co. Primrose and West Comedy co. in 8 Bells rest of the week did a good business. Frank Mayo and McKee Rankin comb. in The Athlete, next.—CORINNE LYCEUM: J. H. Wallick in Mountain King and Bandit King pleased good sized audiences 22-24. Remainder of week, Allen Benedict's Fabio Romani did a good business.—COOK STREET THEATRE: J. C. Little in The Golden Nugget played a successful week's engagement 20-24.—ITEM: Theatrical people of this city are much amused over the fact that the "most popular bill poster," is the most unpopular man in town.

ROCHESTER.—LYCEUM THEATRE: The Pauline Hall Opera co. appeared in Madame Favart and La Belle Helene to fairly good business 26-28. The Patrol attracted good-sized audiences 29-31. Minna Gale next.—ACADEMY: Minnie Oscar Gray had large houses week ending 31, presenting Vesper Bells and The Old Oaken Bucket. The Devil's Mine 2-7.—MUSEE THEATRE: Healey and Sanders' vaudeville co., and Cyrene, the dancer, proved a powerful magnet week closing 31. Large crowds were present at each performance.

JAMESTOWN.—ALLEN'S OPERA HOUSE: A Knotty Affair Oct. 21; good business. Francesca Redding 26-31. Fair business. Howard Athenæum co. 4; Master and Man; N. S. Wood in the Orphan's of New York 10; Janauschek 11. The Fabio Romani co. lay off here 20 owing to an Erie train missing connection at Corry. They were billed for Erie.

CANASTOTA.—BRUCE OPERA HOUSE: Alba Heywood's Concert co. played to a fair house Oct. 23. Frank Jones in Our Country Cousin 31.

WATERTOWN.—CITY OPERA HOUSE: Frank Jones in Our Country Cousin Oct. 21 to fair business. Marie Hubert Frohman in The Witch 28; capacity of house. Gorman's Minstrels 31; S. R. O.

LOCKPORT.—HODGE OPERA HOUSE: Lilly Clay's Colossal Gaiety co. Oct. 26; large house.

GENEVA.—LINDEN OPERA HOUSE: Stetson's Uncle Tom's Cabin Oct. 22; large house. The Baldwin Melville comb. 23-28; Joshua Simpkins 29; large house.

AUBURN.—BURTIS OPERA HOUSE: Stetson's Uncle Tom's Cabin co. Oct. 24; fair house. The Vadis Burlesque co. 27; good house.

TICONDEROGA.—WEED'S OPERA HOUSE: Louise Hamilton Oct. 26-28; good business.

NORWICH.—CLARK'S OPERA HOUSE: Al. G. Field's Minstrels Oct. 24; crowded house. Performance first class.

TARRYTOWN.—MUSIC HALL: Gorton's New Orleans Minstrels Oct. 23; fair business.

WATKINS.—LOVE'S OPERA HOUSE: Joshua Simpkins Oct. 22; packed house.

CORTLAND.—OPERA HOUSE: The Alba Haywood co. to fair business Oct. 27, deserved larger patronage. Marie Hubert Frohman in The Witch 30.

ITHACA.—OPERA HOUSE: Al. G. Field's Minstrels gave a first-class entertainment to a packed house Oct. 26. The Mozart Symphony Club to an appreciative audience 29.

ELMIRA.—OPERA HOUSE: Fabio Romani Oct. 23; to small business. Performance good. The Vadis Burlesque and Specialty co. 25; fair-sized audience. Performance good. Mr. Barnes of New York 28 to fair business. Performance first-class. Dan'l Sully 30; Sadie Scanlan 2; The Witch 3; Kidnapped 5; Frank Jones 6; Pauline Hall 10; Henry Chanfrau 12.

WATERLOO.—ACADEMY OF MUSIC: Agnes Wallace-Villa in The World Against Her Oct. 28; full house.

ALBION.—NEW GRAND OPERA HOUSE: Stetson's Uncle Uncle Tom's co. Oct. 26; full house.

SARATOGA SPRINGS.—TOWN HALL: Reno's Stereopticon Views of War Scenes, assisted by H. D. Pierce, recitationist, and Prof. Albert Copeland, with guitar and songs, for the benefit of Woman's Relief Corps Oct. 24-26 to fair business.

OSWEGO.—ACADEMY OF MUSIC: Roland Reed in The Club Friend drew a very large and highly pleased audience Oct. 22. Our Country Cousin to very light business 27.

MATTEAWAN.—DIBBLE OPERA HOUSE: Gorton's Minstrels to good business Oct. 24. The Fire Patrol 27; fair house.

TROY.—GRISWOLD OPERA HOUSE: Harry Lacy as Jack Royal of the Q and played to good houses Oct. 22-24. Kidnapped to crowded house 28.—RAND'S OPERA HOUSE: Anderson's co. in The Two Old Cronies played to good business 24, 25.—GAIETY THEATRE: Pat Muldoon Comedy co. week ending 24. Business fair.

PENN YAN.—SHEFFARD OPERA HOUSE: Joshua Simpkins gave a fair performance to good business Oct. 24.

AMSTERDAM.—OPERA HOUSE: James O'Neill played Monte Cristo to a very large and fashionable audience Oct. 23. Sawtelle's Dramatic co. opened to a packed house.

NORTH CAROLINA.

TARBORO.—OPERA HOUSE: Duncan Clark's Female Minstrel co. Oct. 26; large house. Mrs. General Tom Thumb co. 27; fair house and pleased audience.

ASHEVILLE.—GRAND OPERA HOUSE: Will E. Burton's Tom Sawyer co. Oct. 27; fair business.

NORTH DAKOTA.

FARGO.—OPERA HOUSE: Noss Family drew a large audience Oct. 21. Cecilian Quartette Concert co. 22 to a large and appreciative audience. Clara Williams was awarded the first prize given at Chicago in 1884 by the National Eisteddfod.

OHIO.

COLUMBUS.—GRAND OPERA HOUSE: Nellie McHenry in A Night at the Circus closed a successful week Oct. 24. The house was packed 25 to witness the opening performance of F. M. Wills' co. in Two Old Cronies.—PARK THEATRE: May Henderson in Lights and Shadows 19-24; good houses. Whalen and Martell's Specialty co. opened 26.—BIJOU THEATRE: A good specialty bill is on for the week.—METROPOLITAN OPERA HOUSE: Primrose and West's Minstrels Oct. 20; good business. Julia Marlowe 23, 24; large audiences. McCarthy's Mishaps 25; fair house. The house was filled 27 to see Sarah Bernhardt in La Tosca. Aunt Bridget's Baby 28, 29.

KENTON.—DICKSON'S GRAND OPERA HOUSE: U and I Oct. 23; good house. Devil's Auction 5.

CAMBRIDGE.—HAMMOND'S OPERA HOUSE: The Schubert-Emerson Concert co. Oct. 21, to capacity of the house.—The Fisk-Tennesseans co. 24; small house.

UHRICHSVILLE.—OPERA HOUSE: The Burglar to a large audience Oct. 24. The co. is a first-class one, with one exception, Mr. Cooke, who needed a little prompting, which was heard all over the house.

POMEROY.—OPERA HOUSE. The Rileys opened Oct. 19 for three nights. The worst performances of the season to poor houses. They presented The French Spy, Falsely Accused, Romeo and Juliet (farce), and Child of the Regiment. Frank I. Frayne, Jr., in The Boy Ranger 27.

ZANESVILLE.—SCHULTZ OPERA HOUSE: McCarthy's Mishaps Oct. 24; usual good business.

STEUBENVILLE.—CITY OPERA HOUSE: The Boy Ranger Oct. 22, fair house. McCarthy's Mishaps 26, house crowded to the doors.—ITEM: Owing to the illness of Prof. Anthony from Prof. I. A. Reynes, of the Opera House orchestra, filled his place as musical director of McCarthy's Mishaps co. on a moment's notice in a creditable manner.

MIDDLETOWN.—SORG'S NEW OPERA HOUSE: Mme. Janauschek in The Harvest Moon Oct. 27; large and well pleased audience.

CANTON.—THE GRAND: May Henderson Oct. 19 in The Indian Princess; poor business. Carroll Johnson presented The Two Cronies to a small audience 20. The play and co. were satisfactory.—A Rich Roller 24 to poor business. Charles A. Gardner in Captain Karl 27 to S. R. O. Mr. Gardner's three

months old granddaughter, Francesca Louise Dannemiller, made the hit of the evening. Although it was only his second appearance in public, she was not disconcerted in the least, but preserved her equilibrium like a veteran. We predict for her a brilliant future.

UPPER SANDUSKY.—OPERA HOUSE: The Man in Black Oct. 24; small audience. Hand of Fate 31.

NEWARK.—MUSIC HALL: The Burglar to fair business Oct. 27.

MANSFIELD.—MEMORIAL OPERA HOUSE: A Knotty Affair. John C. Rice and a very clever co. amused a good-sized audience Oct. 27. The several specialties, with the singing and dancing, were cordially encored. One of the Finest 28 had a small house.

RAVENNA.—REED'S OPERA HOUSE: G. G. G. Comedy co. closed a week of good business to crowded houses Oct. 24. Electric Spark 5; Mme. Janauschek 6.

DAYTON.—THE GRAND: The Twelve Temptations Oct. 22; poor business. Shenandoah 23, 24, and matinee to appreciative audiences. Sarah Bernhardt 25, in La Tosca drew a fair-sized audience. Daytonians do not care to pay $2 to see the divine Sarah.——THE PARK: May Henderson in The Indian Princess 26-28; big business. Little Goldie 6 in the week. Charles A. Loder 2-7.——MEMORIAL HALL: SOLDIERS' HOME: A Cold Day 26; crowded house.

SANDUSKY.—BIEMILLER'S OPERA HOUSE: Duff Comic Opera co. presented Paola to a small-sized but appreciative audience, at advanced prices Oct. 22. Little Goldie in The Rocky Mountain Waif 26 to a moderate-sized audience. The performance was fair. John T. Kelly in U and I 29.

HAMILTON.—GLOBE OPERA HOUSE: Rice's Evangeline to a large and appreciative audience Oct. 24. Gilmore's Twelve Temptations to a fair house 26.——MUSIC HALL: Charles Loder 26 to a large house.

ELYRIA.—OPERA HOUSE: Muggs' Landing co. Nov. 1 to a crowded house 22.

TOLEDO.—WHEELER OPERA HOUSE: The Puff Opera co. Oct. 23, 24 in The Queen's Mate and Paola to fair houses. Julia Marlowe 26, 27 to fair houses. Miss Gale in As You Like It to a good house 28.——PEOPLE'S: Ullie Akerstrom to good week's business. Dark Secret week of 2.

URBANA.—MARKET SQUARE THEATRE: May Henderson in The Indian Princess Oct. 23 had a fair house. Fast Mail (North) 28; big house.

CIRCLEVILLE.—GRAND OPERA HOUSE: Aunt Bridget's Baby Oct. 27; crowded house at advanced prices.

DENNISON.—KIPP'S OPERA HOUSE: Bill Nye and Mr. Burbank Oct. 29 to a fair-sized and highly pleased audience. Fisk's Jubilee Singers 28 to a small but appreciative audience.

LIMA.—FAUROT OPERA HOUSE: Hart's Boston Novelty co. Oct. 24; good business. Robert Mantell 26 to a large audience in The Corsican Brothers. Shenandoah 27 to good business.

OREGON.

PORTLAND.—MARQUAM GRAND OPERA HOUSE: Fanny Davenport in Cleopatra Oct. 19-24 (matinee), was just what Portlanders were awaiting. They packed the house each evening. The attraction was so far superior to anything we have had here for many weeks that it was as much a relief as enjoyment. The star was most flatteringly received. Proscenium calls and floral pieces were tendered her heartily. She was very competently aided by Melbourne McDowell, Theodore Roberts, Frances Courtleigh, and Ida Prohawk. The scenery surpassed anything ever seen here. That representing Typhon's Tempest, Act V., was exceedingly realistic. It was vociferously applauded. Innes and his Thirteenth Regiment (New York) Band gave a remarkably fine programme night of 21 before a large audience.——CORDRAY'S NEW THEATRE: Lester Wallack's The Veteran did a fair business 17-24. The play was finely staged and costumed. W. H. Lytell created much merriment as Off-An-Again.——FRENCH'S NEW PARK THEATRE: Buffalo Bill and Caste 18-25; good houses. The co. handled both plays very well. R. E. French, Eva French, and Caroline Gage are worthy of mention.——STANDARD THEATRE: There was an excellent array of talent at this house 19-25. Dolph Levino's Suspended Animation, a one-act farce, raised the curtain. Kittie Francis, Jessie Golden, Clara Edwards, Clara Lawrence, Frankie Overton, Ella Carlington, Rita Gardner, Kittie and Etta Gerry, and Susie Levino followed with pleasing songs and dances. Big business.——COLISEUM THEATRE: Nancy Lee; or, Trip Around the World 19-25. Fair business.——MOORE'S THEATRE COMIQUE: Crowded houses 19-25.——ITEMS: Fanny Davenport averaged $1,700 nightly for six performances.—Cordray and Wass, of Cordray's Theatre, are preparing to put on Around the World in Eighty Days at the Portland house.—Bang-Ah-Sue, the king of Chinese female impersonators arrived 22. Chinatown is all ago over his advent.—Sindbadar the Marquam 4.

PENNSYLVANIA.

ASHLAND.—OPERA HOUSE: Little Nugget Oct. 21; large and pleased audience. Leonzo Brothers and their acting dogs 26-29; small business.

JOHNSTOWN.—ADAIR'S OPERA HOUSE: Dockstader's Minstrels gave a fine performance to a $625 house Oct. 23. Carl Brehm in Ten Nights in a Bar-Room gave a poor performance 24. Carroll Johnson presented The Gossoon 27 to a small but very appreciative audience. Margaret Mather 13, 14; Murray and Murphy 16; His Nibs, the Baron 19.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE: Dockstader's Minstrels Oct. 23. The entire house was sold before the curtain was raised. Best minstrel show ever given in this city. Tony Farrell 25 in My Colleen; fair house; satisfactory performance. Charles A. Gardner 27 in Captain Karl delighted a large audience. Carroll Johnson 28 in The Gossoon; fair house.

M'KEESPORT.—WHITE'S OPERA HOUSE: Dockstader's Minstrels gave a clever performance Oct. 24; S. R. O. Carroll Johnson and co. presented The Gossoon in a very creditable manner to a fair-sized audience 26.

GREENSBURG.—LOBISON THEATRE: James B. Mackie's clever co. of comedians presented Grimes' Cellar Door to a fashionable and well-pleased audience Oct. 23.

PITTSTON.—MUSIC HALL: Cora Tanner in Will She Divorce Him Oct. 27; good business. Al. G. Field's Minstrels 29; crowded house.

OIL CITY.—OPERA HOUSE: Eight Bells Oct. 27; good business, and audience pleased.

EASTON.—OPERA HOUSE: Arlington's Minstrels gave an excellent performance to a good house Oct. 26. The Vendetta, with a strong cast and unusually fine scenery, to a large and pleased audience 28. W. A. Whitecar as the hero, William Ogden, and James R. Smith gave strong characterizations of their roles.

POTTSTOWN.—OPERA HOUSE: Two Sisters Oct. 23; good business. Audience delighted. Kindergarden 27; big house. Co. only fair.

HAZLETON.—BROAD STREET OPERA HOUSE: The Nabobs Oct. 23; good business; very satisfactory performance.

HARRISBURG.—GRAND OPERA HOUSE: The Limited Mail Oct. 24; crowded house. Charles T. Ellis 24; very good business. After Dark 28; fairly good business. Carroll Johnson in The Gossoon 29; business good.

NEW CASTLE.—OPERA HOUSE: Owing to a counter attraction in the shape of a political demonstration, A Knotty Affair drew but a fair-sized audience Oct. 23. The Gossoon drew a top-heavy house 24. The Electric Spark was hissed by a mere handful of people 27. Owing to a delay in making railroad connections, the Lilly Clay Gaiety co. did not appear on the stage 28 until 11 o'clock, a fair-sized audience having waited until that hour.

BRADFORD.—WAGNER OPERA HOUSE: Fabio Romani Oct. 26; good attendance. Eight Bells 28; large house.

MEADVILLE.—ACADEMY OF MUSIC: Bill Nye, assisted by A. P. Burbank, gave an entertaining programme to a fair-sized audience 24. The Waite Comedy co. opened for a week 26 in Our Jack to a packed house. Manager Waite is well-known here, having been a former resident of this place. Shenandoah 28.

FRANKLIN.—GOSSIP: For the first time this season a week has passed without an attraction at the Opera House. Paper is up for Alba Heywood 2, and Master and Man 4. Manager Keene informs me that he has booked a number of first-class attractions for later in the season. Pearl Eytinge and S. R. O. Vaudeville co., both booked at this place the past month, failed to appear, and did not notify the local manager of the cause. One of them left a number of express bills on his hands.

SCRANTON.—ACADEMY OF MUSIC: The Two Sisters Oct. 20; fair business. Blue Jeans 21, 22; good houses. Cora Tanner in Will She Divorce Him 23; good business. Rosabel Morrison in The Danger Signal 26, 27 to paying houses.

UNIONTOWN.—GRAND OPERA HOUSE: Grimes' Cellar Door Oct. 23 pleased an average-sized audience. Vreeland's Minstrels 24; fair business. Muggs' Landing 27; excellent performance to a good house. Vetta Peters as Johnny Racket was decidedly clever. Miss Ely, niece of Manager Hamersly, made her debut as Baby Muggs.——ITEM: Lizzie Derious Daly, of Muggs' Landing co., is on the sick list. Nettie Peters is filling her place.

SHARON.—CARVER OPERA HOUSE: Electric Spark co. Oct. 27; fair business. O'Flynn in Mexico 28; crowded houses.

WARREN.—LIBRARY THEATRE: New York Stars Oct. 24; S. R. O. Edgar Selden in Will o' the Wisp 26; fair house.

YORK.—OPERA HOUSE: Elsie Leslie in Prince and Pauper Oct. 24; good house. W. A. Brady's After Dark, with its scenic effects and pugilist, "Jim" Corbett, drew a large and enthusiastic audience 26.

BEAVER FALLS.—SIXTH AVENUE THEATRE: The Electric Spark Oct. 24; poor performance to a good house. O'Flynn in Mexico gave a good performance to a slim house. McCarthy's Mishaps 27; good house.——OPERA HOUSE: Gibney, Gordon and Gibney Comedy co. opened 26 to a good house in Little Lord Fauntleroy.

TAMAQUA.—ALLEN'S OPERA HOUSE: The Watsons Sisters' Burlesque co. to a fair-sized audience Oct. 24. Owing to having no place to play 26, they repeated their performance to a small house. The co. has been playing to poor business lately.

KITTANNING.—GRAND OPERA HOUSE: O'Flynn in Mexico Oct. 28 to good business. Tony Farrel in My Colleen 26. Alba Heywood Concert co. 31.

CARBONDALE.—OPERA HOUSE: Fairies' Well co. gave a good performance to a full house Oct. 26.

HANTICOKE.—BROADWAY OPERA HOUSE: Annie Mitchell in repertoire to good business 26-30.

WAYNESBURG.—OPERA HOUSE: Kellogg Concert co. to a packed house Oct. 27.

ALLENTOWN.—MUSIC HALL: Rosabel Morrison appeared in The Danger Signal Oct. 23, 24 to very fair-sized houses. Blue Jeans 26; large audience. Henshaw and Ten Broeck in The Nabobs 28; pleasing entertainment to a well-filled house.

BETHLEHEM.—OPERA HOUSE: Arlington's Minstrels, with James Keagan, of our town, as one of its members, drew a packed house Oct. 24. Sadie Scanlan in Elly did a fair business 27. Uncle Isaac 30. The Northampton County Teachers' Institute will occupy the Opera House 9-13.

READING.—ACADEMY OF MUSIC: The Two Sisters Oct. 22; good house. Blue Jeans was much enjoyed by large audiences 27, 28.——GRAND OPERA HOUSE: Arizona Joe co. gave The Black Hawks to large and enthusiastic audiences 23, 24.

LANCASTER.—FULTON OPERA HOUSE: The Vendetta was well presented Oct. 26, 27. Uncle Isaac 29; large house.

NORRISTOWN.—GRAND OPERA HOUSE: Two Sisters Oct. 24; fair house.

WILLIAMSPORT.—ACADEMY OF MUSIC: Blue Jeans Oct. 27; large audience. Dockstader's Minstrels 29; crowded house. Theresa Newcomb 22-24 to fair business and pleased audiences.

CORRY.—OPERA HOUSE: The Midnight Alarm Oct. 23; good house. Down on the Farm failed to appear 26. Will o' the Wisp 27; fair business.

ERIE.—PARK OPERA HOUSE: Pauline Hall in La Belle Helene to a large audience Oct. 21. A Knotty Affair to a medium audience 22. 8 Bells to the largest audience of the season 26; S. R. O.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE: Gracie Emmett in The Pulse of New York to a full house Oct. 21. An athletic exhibition for the benefit of "Jack" Falvey had the largest house of the season 22; audience was entirely men. Chanfrau in Kit 26, and Niobe, erroneously reported as cancelled, are due 30.——ITEM: James Galvin, of this city, has joined Dan'l Sully's Millionaire co. as treasurer. The press will always meet with a hearty reception from "Jim," and your correspondent's best wishes go with him in his new venture.

WOONSOCKET.—OPERA HOUSE: Niobe Oct. 23; good house. Bristol's Equines 26-28; Hands Across the Sea 31; Mile a Minute 2, 3; Soudan 5; Helen Barry 12.

PROVIDENCE.—THE PROVIDENCE: The Agnes Huntington Opera co. are doing a very good business here this week in Captain Therese. Helen Barry 2-4; Stuart Robson 5, 6.——THE GAIETY: Corinne in Carmen Up to Data 19 drawing packed houses this week. Held by the Enemy 2-7.

SOUTH CAROLINA.

COLUMBIA.—OPERA HOUSE: Blind Tom Oct. 24; crowded house. Tom Sawyer (Burton's) 21; fair-sized house. Last Days of Pompeii 27, 28.

CHARLESTON.—OWENS' ACADEMY OF MUSIC: The County Fair was presented Oct. 27 to S. R. O. A Breezy Time 26 and matinee to large houses. Conreid's Comic Opera co. in Poor Jonathan and Gypsy Baron 30, 31, and matinee to excellent business.——GRAND OPERA HOUSE: Joseph Haworth 26-31 in St. Marc, Leavenworth Case, Ruy Blas, and Cupid's Messenger to good business.

SOUTH DAKOTA.

BISMARCK.—ATHENEUM: The Noss Jollities Comedy co. to a good house Oct. 22.

TENNESSEE.

NASHVILLE.—THEATRE VENDOME: Wilkinson's Widows drew well Oct. 22-24. Bobby Gaylor in Sport McAllister opened 26 to a crowded house. Patti Rosa fills out the week.——ITEM: Urna Hayward, a Nashville girl, is one of the widows in the Wilkinson's Widows co. that played here last week. This fact added no little interest to the engagement here. Miss Hayward is Mrs. Philip Crockett, and the family is highly connected both here and in Alabama.

MEMPHIS.—GRAND OPERA HOUSE: Gilmore's Devil's Auction Oct. 22-24 to fairly good business. Charles Frohman's Mr. Wilkinson's Widows co. to big business 26-28. The comedy is quite laughable and the cast competent.——LYCEUM THEATRE: Jim the Westerner 22-24 to large and delighted audiences. It is a society comedy drama faithfully portrayed by a co. of thorough players. Patti Rosa in Dolly Varden and Imp 26 28 to paying business. The star and co. are very pleasing.—ITEMS: Sarah Bernhardt and Jefferson and Florence are booked for three nights each at the Lyceum Theatre in February. Manager John Robb expects big returns for these attractions.—Col. Mike Tobin, the advance agent for the Juch Opera co., is investing in real estate in this city.

CHATTANOOGA.—NEW OPERA HOUSE: Salvini Oct. 26-28 and matinee packed the house at every performance. The co. is the best seen here this season. If more attractions of this standard would visit our city the Opera House would receive better patronage.

LEBANON.—WHITE'S OPERA HOUSE: Reeves' English Opera Bouffe co. in Faust Oct. 23; large and well-pleased audience. Kate Mortimer opened 26 in North Carolina.

TEXAS.

TYLER.—GRAND OPERA HOUSE: MacLean and Prescott Oct. 23; fair house; deserved better patronage. Fine performance. Lewis Morrison in Faust 27; crowded house. The S. R. O. sign was hung out before eight o'clock; capacity of house 2,200. The Clemenceau Case 28; top-heavy house of men only. A Barrel of Money 29.——ITEMS: After the play the Tenneha Club gave Lewis Morrison a reception. There will be a lodge of Elks organized here soon. Over forty names are on the application for the charter.

WACO.—GARLAND OPERA HOUSE: Roach and Bowers' Minstrels Oct. 19; packed house. MacLean and Prescott 20, 21 in Spartacus, Romeo and Juliet (matinee) and Cleopatra to excellent business. The stars were repeatedly called before the curtain. A Barrel of Money 23; fair house; unsatisfactory performance. The co. was not as good as that of last year, and had also arrived late, which marred the show somewhat.——ITEM: R. D. MacLean emphatically denies his intention of retiring from the stage.

SAN ANTONIO.—GRAND OPERA HOUSE: The Private Secretary Oct. 17, 18 to fine business. A Barrel of Money 20, 21 to light business. George Wilson's Minstrels opened 24 to a fine house. Mattie Granger 9, 10; Ada Melrose 11, 12; Sol Smith Russell 13, 14.——ITEMS: John H. Garrison, in advance of Lewis Morrison, and Charles H. Keeshin, ahead of George Wilson's Minstrels were here this week.—Joseph Berry is ill again. A lodge of Elks is about to be established here. About seventy have signed the application for the charter. Frank Moore and Dr. C. T. Simpson have been booming it up.

BONHAM.—GRAND OPERA HOUSE: Edwin Arden in Night and Morning Oct. 19; moderate business; deserved much better.

GREENVILLE.—KING OPERA HOUSE: Gus Williams in Keppler's Fortunes Oct. 22; small but pleased audience.

BRENHAM.—GRAND OPERA HOUSE: George Wilson's Minstrels to a top-heavy house Oct. 24. Performance good.

HOUSTON.—OPERA HOUSE: George Wilson's Minstrels Oct. 21; best house of the season so far.

PARIS.—BARCOCK OPERA HOUSE: Edwin Arden in Night and Morning Oct. 22; full house. Audience highly pleased.

DENISON.—MCDOUGALL'S OPERA HOUSE: The Clemenceau Case Oct. 19; light house. Edwin Arden in Night and Morning 20; good house. The Private Secretary 22; small but pleased audience. William Fairbanks in the title role deserves special mention. Georgie Wilson's Minstrels 26.

HILLSBORO.—ROSE'S OPERA HOUSE: A Barrel of Money, matinee and evening, Oct. 24; good business.

SHERMAN.—OPERA HOUSE: The Private Secretary Oct. 24; small but well-pleased audience.

FORT WORTH.—GREENWALL'S OPERA HOUSE: The Private Secretary was presented by a first-class co. to a good house Oct. 20 evening and matinee. R. D. MacLean and Marie Prescott presented Romeo and Juliet at matinee 22 and Spartacus at night to a full house. Lewis Morrison in Faust 23 and matinee 24, and The Stranglers of Paris evening of 24 to big business.

WAXAHACHIE.—OPERA HOUSE: Newton Beers in Lost in London Oct. 25. Poor performance.

GALVESTON.—TREMONT OPERA HOUSE: George Wilson's Minstrels Oct. 19, 20 had excellent business. Bottom of the Sea 30, 31.

ALVARADO.—STARK'S OPERA HOUSE: Newton Beers co. in Lost in London to good business Oct. 21. Poor performance. Advertised specialties did not appear. Si Plunkard 2.

PLATONIA.—OPERA HOUSE: The New York Lyceum Theatre co. Oct. 27-31 at popular prices. Below Zero 2.

AUSTIN.—MILLETT'S OPERA HOUSE: George Wilson and his splendid minstrel co. Oct. 23 to a big house.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE: Kate Castleton in The Dazzler Oct. 24 was well received. The Hustler had an excellent house 25, and very light business 26, 27.

VERMONT.

RUTLAND.—OPERA HOUSE: All the Comforts of Home to a large audience Oct. 26.

BARRE.—OPERA HOUSE: All the Comforts of Home Oct. 29; small house. Performance good. Ragpicker's Child 31; Dora Wiley 2; His Lordship 7; Lucier's Minstrels 13.——ITEMS: Louis Aldrich, booked for 19, cancelled.—Manager Averill has a new orchestra, John Rossi, director.

VIRGINIA.

PETERSBURG.—ACADEMY OF MUSIC: The Fat Men's Club Oct. 21; large and well-pleased audience. Mrs. Tom Thumb 27; small house.

RICHMOND.—NEW RICHMOND THEATRE: Through by Daylight Oct. 22-24; very poor business, but as good as the co. deserved. The Little Tycoon opened a four nights' engagement 26. Their business has been the best of the season, hundreds turned away at every performance. R. E. Graham was better than ever. Milton Nobles next.——MOZART ACADEMY OF MUSIC: The Prima Donna, a play written by Page McCarty, of this place, and played by amateurs, is this week's attraction at the above house. Business has been very light.——ITEM: The Through by Daylight co., which played here last week, closed at Newport News, Va., 27, on account of poor business. The members of the co. all returned home.

ROANOKE.—OPERA HOUSE: Mrs. General Tom Thumb co. Oct. 23, matinee and night, to good business. George Sun's Phantasma 28 to a small house. Fat Men's Club 28 to a large house. The Garnella Brothers are the best acrobats ever seen here.

LYNCHBURG.—OPERA HOUSE: Sun's Phantasma and Concert co. Oct. 23, 24 to good business. Fat Men's Club deserved a larger audience 27. The specialties were new and good.

DANVILLE.—ACADEMY OF MUSIC: Rose Osborne in Satan played to a small house Oct. 22. Fat Men's Club to a fair house 26.——ITEM: Kate Russell co. was booked for 23, but failed to reach here. The co. returned to Washington after playing Charlottesville.

WASHINGTON.

TACOMA.—THEATRE: Fanny Davenport Oct. 16, 17 in Fedora and La Tosca to good business. Goodyear, Elitch and Schilling's Minstrels 19; poor patronage. Incog 20, 21; light attendance. The weather and "other attractions" have reduced the receipts at the theatre during the last two engagements largely.

SPOKANE FALLS.—AUDITORIUM: Jacob Litt's Von Yonson co., with Gus Heege as the star, to crowded houses Oct. 23, 24. Annie Lewis next.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE: Irene Kent co. Oct. 23, 24 in A Child of Destiny, Only a Farmer's Daughter, and The Hunchback to very light business. Dockstader's Minstrels 26 displayed S. R. O.——GRAND OPERA HOUSE: Peck's Bad Boy 23, 24; very fair business. Go-Won-Go Mohawks 26-28; good business.

WISCONSIN.

MILWAUKEE.—DAVIDSON OPERA HOUSE: The engagement of William H. Crane came to a successful close Oct. 24, when Mr. Crane's new piece, Newport, written by Clinton Stuart, had its *premiere*. Cast: Commodore Franklin Elsworth, William H. Crane; Wilbur Clift, Henry Bergman; Eugene Armour, James Neill; Philip Elsworth, T. D. Frawley; Thomas Poultney, William Herbert; Oliver Errol, Adolph Jackson; Ogden Prince, George F. Devere; Kenneth Fox, Henry Braham; the Baron Von Hoffstein, J. C. Padgett; Marcia Elsworth, Annie O'Neill; Cora Delaplaine, Katherine Florence; Hope Spencer, Gladys Wallis; Mrs. Oliver Errol, Rebecca Warren; Mrs. Beatrice Buckingham, Hattie Russell. The house was well filled with a fashionable and critical audience, who were very liberal with their applause, calling Mr. Crane and co. before the curtain after each act, the last included. The piece is a comedy-drama, and after the usual pruning and improving, will be found to contain many strong points to recommend it to public favor. Mr. Crane's part of the Commodore is in a more serious vein than his other characters, and if brightened a little and made a little more prominent, would well suit his style. The rest of the co. did not appear to advantage, owing, probably, to the fact that they were not suited to the different parts for which they were cast. The Old Homestead 25 to a fair house.——ITEM: Donnelly and Girard in Natural Gas had a successful week 25.——ACADEMY: The Pearl of Pekin 25 to a small house. Performance mediocre.

SHEBOYGAN.—OPERA HOUSE: Charles L. Davis in Alvin Joslin was billed here for Oct. 26, but when the curtain was rung up it was not Charles L. Davis but Charles Willard who appeared in the role of Alvin Joslin, and at the end of the play a number left the house very much disappointed. Both players and play were anything but satisfactory.

BELOIT.—WILSON'S OPERA HOUSE: Charles Willard as Alvin Joslin Oct. 26 to a fair house. The largest house of the season greeted The Pearl of Pekin 28, the S. R. O. sign being displayed.

LA CROSSE.—THEATRE: Kate Clatton in Two Orphans Oct. 22; fair business.

RACINE.—BELLE CITY OPERA HOUSE: Natural Gas Oct. 24; large business.

WAUSAU.—GRAND OPERA HOUSE: Katie Emmett in The Waifs of New York Oct. 20. Every seat in the house was sold, and standing room was "above par." The scenery was very fine, and Miss Emmett captivated the audience.

APPLETON.—OPERA HOUSE: Katie Emmett drew a $200 house Oct. 21. Many people from the near-by towns attended, as theatre trains are now running.

WYOMING.

CHEYENNE.—NEW OPERA HOUSE: Midnight Bell Oct. 20; good house.

CANADA.

ST. THOMAS.—OPERA HOUSE: Ida VanCortland in repertoire week of Oct. 19-24 to crowded houses. Miss VanCortland is a great society favorite in St. Thomas, and her visits are always welcome events. She has surrounded herself with a good co., the male portion being especially strong. Her greatest success for the week was Lucretia Borgia.

MONTREAL.—QUEEN'S THEATRE: Walter Sanford's co. in My Jack Oct. 26-31 to good business. Corinne in Carmen Up to Data 2-7. Big week's business is assured.——THEATRE ROYAL: The Devil's Mine 26-31; good business. One of the Bravest 2-7.——LYCEUM OPERA HOUSE: Cyclops and Sandowne's Specialty co. 26-31; S. R. O. nightly.

ITEMS: The Academy remained closed 19-24, owing to the disbanding of the Pearl Eytinge co., which was booked for that week. The house will reopen with Charles Frohman's co. in All the Comforts of Home.—Prince Roy, Lillian Bowley's little boy, who was taken ill here with scarlet fever, is progressing favorably.

CHATHAM.—GRAND OPERA HOUSE: The Boston Symphony Club, under the auspices of the local A. O. U. W., gave a grand musical treat Oct. 21. The audience was very small, owing to the poor management of local workers. Rose Hill Polly co. 26.

BELLEVILLE.—NEW OPERA HOUSE: Removed Oct. 21; full house.——QUEEN'S OPERA HOUSE: The Two Johns 22; fair house. Blind Boone gave a first-class entertainment, matinee and evening, 24. Gorman's Minstrels to a top heavy house 26. Performance good. True Irish Hearts 29; An American Girl 30, 31.

HALIFAX.—ACADEMY OF MUSIC: Grau Opera co. opened here Oct. 26 in Said Pasha to a crowded house, despite rainy weather. Edith Mason, who made her first appearance as a prima donna, made a great hit, receiving three encores on her first solo. She has a sweet voice, of great flexibility and power, as well as a charming appearance and a naive manner. Alice Gaillard, Julia Calhoun, and Ada Bernard were also received with much favor. The male principals are Francis Gaillard, Adolph Mayer, Herman Waldo, Stanley Felch, and Kirk Calhoun. The last two are the comedians, and were very funny in this piece. The chorus is large, and the costumes gorgeous. Matt and Jules Grau have made a host of friends here. Kirk and Calhoun is a splendid stage manager. The Gaillards are thorough artists. Prince Methusalem, Red Hussar Nanon, Brigands, Black Hussar, Girofle-Girofla, Queen's Lace Handkerchief, and Bohemian Girl are among the operas to be given during the season.

TORONTO.—GRAND OPERA HOUSE: Mr. Barnes of New York co. appeared for three nights, Oct. 22-24. Liberally patronized.——ACADEMY OF MUSIC: Gorman's Minstrels 22-24. They gave a splendid performance, and were greeted by enthusiastic audiences.——TORONTO OPERA HOUSE: The Two Johns 26-31. The opening night was a "bumper." The play has been improved somewhat since last season, and continues to amuse.——ITEMS: Sarah Bernhardt appears at the Academy for one night, 29, in La Tosca.—The American Girl co. was booked 26-28 at the Academy, but did not put in an appearance. A telegram from the management at Montreal to Manager Kirchner informed him of the serious illness of the little boy playing the leading child's character, and the co. could not proceed.—Our amateur co. gave Pinafore at the Grand 26-28, in aid of the Children's Hospital. The performance was of the highest order, and would put many professional Pinafore cos. to shame. Immense houses, comprising the elite of the city.

ST. CATHARINES.—GRAND OPERA HOUSE: Edgar Selden co. in Will o' the Wisp to a small audience Oct. 23. Mr. Barnes of New York 26; good business. Blind Boone Concert co. 29; attendance fair.

HAMILTON.—GRAND OPERA HOUSE: Gorman's Minstrels drew a packed house Oct. 21. Edgar Selden in Will o' the Wisp to good business 23. Ida Van Cortland paid us her annual visit week of 26. Her support this season is the best she has ever carried. As usual, the house was packed at every performance. The old favorites, W. J. Butler and Manager Fred. Felton, are still with the co.

LONDON.—GRAND OPERA HOUSE: A good-sized audience appreciated Edgar Selden's efforts, and the effective scenery in Will o' the Wisp Oct. 22.——ITEM: Without fulsome praise, I am pleased to say that the newly appointed treasurer, Mr. A. E. Rorke, is gaining many friends by his quiet and courteous manner.

BROCKVILLE.—GRAND OPERA HOUSE: Foote-Mercedes Concert co. Oct. 21 to good business. Gorman's Minstrels 28 to splendid business.

OTTAWA.—GRAND OPERA HOUSE: True Irish Hearts Oct. 26; top-heavy house. Gorman Brothers' Minstrels 29.

Received too late for classification.

ST. LOUIS.

Indigo was given at the Olympic Theatre by the Carleton Opera co. during Oct. 26-31. The attendance was good during the engagement. Robert Mantell in repertoire 2-7.

Nellie McHenry appeared at the Grand Opera House in her new play, A Night at the Circus. The play is full of fun and incident. Miss McHenry is well supported by a clever co. Attendance good. Midnight Bell 1-7.

Primrose and West's Minstrels played at Pope's Theatre to packed audiences at each performance 26-31. Aunt Bridget's Baby next.

Lost in New York came once again at Havlin's Theatre and did a good business. The leading part was played by Miss Galloway very cleverly, and a good co. supported her. P. F. Baker week of Nov 1.

Nibbe's French Burlesque co. gave a good variety entertainment at the Standard Theatre, to good houses. Parisian Folly co. 1-7.

Manager W. H. Smith, of the Standard Theatre, returned from New York 29. He is much better than when he went away, about a month ago, though far from being well.

The New Hagan Opera House will open 2, and the sale of seats is taking place at Pope's Theatre, the new box office not being completed yet.

Mark Priest, a very popular young man, has been appointed the treasurer of the New Hagan, and has commenced his duties.

Ben Tuthill will go in advance of Nellie McHenry for a couple of weeks in place of J. J. O'Leary, who is quite ill at his home here.

Manager Howe, of the Minnie Hauk Opera co., left 29 for Albany, where he was called on account of the serious illness of his wife. He left the co. in charge of Mr. Martin.

Mr. Carleton sang the tenor role in Indigo for several nights owing to the illness of Mr. Huntley.

J. D. Langley has been appointed assistant treasurer of Pope's Theatre.

Clara Lane will leave the Carleton Opera co. after next week, her place being filled by Miss Murio.

J. K. Murray will also leave 28 and his part will be taken by Mr. Pitt-son, late of the Sheik co.

Alfred Robyn, the well known composer, is writing a song for Alice Vincent, which she will introduce in the opera of Indigo. W. C. ROLAND.

DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their dates, mailing them on time to reach us Friday.

DRAMATIC COMPANIES.

A BARREL OF MONEY: Murphysboro, Ill., Nov. 4, East St. Louis 5, Mattoon 6, Cincinnati, O., 8-14, Dayton 16.

ADA MELROSE: Grange, Tex., Nov. 3, Beaumont 4, Galveston 5, Brenham 6, Houston 7, Columbus 9, Seguin 10, San Antonio 11, 12, San Marco 13, Belton 14, Taylor 16, Galveston 17, Bryan 18, Corsicana 19, Waco 20, Hillsboro 21.

AN AMERICAN BOY: Kansas City, Mo., Nov. 1-7, Topeka, Kans., 9, St Joseph, Mo., 10, Omaha, Neb., 11-21.

ALL THE COMFORTS OF HOME: Baltimore, Md., Nov. 2-7, Newark, N. J., 9-14.

ALVIN JOSLIN: New London, Wis., Nov. 3, Stevens Point 4, Portage 5, Madison 6, Baraboo 7.

A SOCIAL SESSION: Louisiana, Mo., Nov. 3, Alton, Ill., 4, Belleville, Carro 6, Paducah, Ky., 7, Louisville 9-14.

ARIZONA JOE: Newark, N. J., Nov. 2-7, New York city 9-14.

AFTER DARK: Pittsburg, Pa., Nov. 2-7.

A BREEZY TIME: Charlotte, N. C., Nov. 3, Wilmington 4, Goldsboro 5, Raleigh 6, 7, Durham 9, Danville, Va., 10, Roanoke 11, Lynchburg 12, Charlottesville 13, Fredericksburg 14.

ANNIE MITCHELL: Honesdale, Pa., Nov. 2-7.

ALL THE COMFORTS OF HOME: Montreal, P. Q., Nov. 2-7.

ALEXANDER SALVINI: Macon, Ga., Nov. 3, Augusta 4, Atlanta 6, 7, Nashville, Tenn., 9-11, Decatur, Ala., 12, Birmingham 13, 14.

ALABAMA (Palmer's): New York city Nov. 2—indefinite.

ALABAMA: Charleston, S. C., Nov. 3, 4, Savannah, Ga., 5, Macon 7, Chattanooga, Tenn., 9, Knoxville 10, Bristol 11, Norfolk, Va., 12, Richmond 13, 14.

AUNT BRIDGET'S FAIRY: St Louis, Mo., Nov. 2-7.

AGNES HERNDON: Harlem, N. Y., Nov. 2-7, Brooklyn 9-14.

A FAIR REBEL: Jersey City, N. J., Nov. 2-7.

ANNIE WARD TIFFANY: Danbury, Conn., Nov. 3, South Norwalk 4, Yonkers, N. Y., 5, Princeton, N. J., 6, Chester, Pa., 7, Philadelphia 9-14, Brooklyn, N. Y., 16-21.

A TURKISH BATH: Spokane Falls, Wash., Nov. 5, 6, Missoula, Mont., 7, Anaconda 9, Butte 10-12, Helena 13, 14.

ALMA HEYWOOD: Grove City, N. Y., Nov. 3.

BIRDS OF A FEATHER: Clinton, Ia., Nov. 3, Dubuque 4, Rockford, Ill., 5, Kenosha, Wis., 7, Chicago, Ill., 8-21.

BLUE JEANS (No. 2): Elizabeth, N. J., Nov. 3, Orange 4, Plainfield 5, Paterson 6, 7, Bridgeport 9, 10, New Haven 11, 12, Hartford 13, 14.

BALDWIN MELVILLE: Morristown, Pa., Nov. 2-7.

BLUE JEANS: Newark, N. J., Nov. 2-7.

BEEBE-BARTHOLOW: Albuquerque, N. Mex., Nov. 3-5, Gallup 6, 7, Winslow 9, 10, Flagstaff, Ariz., 12-14, Prescott 16-21.

BURR OAKS: Philadelphia, Pa., Nov. 2-7.

BOY TRAMP: Louisville, Ky., Nov. 2-7, Dayton, O., 9-14, Indianapolis, Ind., 16-21.

BLACK FLAG: Philadelphia, Pa., Nov. 2-7.

BOBBY GAYLOR: Cincinnati, O., Nov. 2-7.

BUCHANAN COMEDY: Marion, Ia., Nov. 2-7.

BUNCH OF KEYS: Elgin, Ill., Nov. 3, Rockford 4, Beloit, Wis., 5, Janesville 6, Racine 7, Aurora, Ill., 9, La Porte, Ind., 10, Elkhart 11, So. Bend 12, Niles, Mich., 13, Goshen, Ind., 14.

BILL NYE COMEDY: New York city Sept. 21—indefinite.

BLACK THORN: Pittsburg, Pa., Nov. 2-7.

CHAS. S. DICKSON: Spokane Falls, Wash., Nov. 3, Anaconda, Mont., 4, Butte 5-7, Helena 9, 10, Bozeman 11, Fargo, No. Dak., 12, West Superior, Wis., 13, Duluth, Minn., 14, 15, Ashland, Wis., 16, Chippewa Falls 17, Eau Claire 18.

CLARENCE BENNETT: Frederick, Md., Nov. 2-7, Winchester, Va., 9-14, Front Royal 16-21.

CHICAGO COMEDY (Arnold and Griffin's): Belton, Tex., Nov. 3, Temple 4, 5, Corsicana 6, 7.

CRAZY LOT: Harlem, N. Y., Nov. 2-7.

CORSE PAYTON: Atlantic, Ia., Nov. 9-14.

CLEMENCEAU CASE (Emma Bell): Americus, Ga., Nov. 3, Macon 4, Charleston, S. C., 5, Augusta, Ga., 6, Savannah 7, Atlanta 9, Anniston, Ala., 10, Chattanooga, Tenn., 11, Louisville, Ky., 12-14.

CHARITY BALL: St. Paul, Minn., Nov. 2-4, Minneapolis 5, 7, Stillwater 9, Oshkosh, Wis., 11, Milwaukee 12-14.

COLD DAY Van Wert, Ind., Nov. 3, Columbus, O., 5-7.

COUNTY FAIR: Atlanta, Ga., Nov. 3.

CORA TANNER: New York city Nov. 2-7, Boston, Mass., 9-14, Providence, R. I., 16-21.

CHICAGO COMEDY: Clarksville, Ia., Nov. 3, 4, Boston 5-7.

CALLENDER HYERS SISTERS: Omaha, Neb., Nov. 3.

CHAS. A. GARDNER: Chicago, Ill., Nov. 2-8, St. Louis, Mo., 9-14, Memphis, Tenn., 16-18, Nashville 19-21.

CURE FOR THE BLUES: Portland, Me., Nov. 3.

CARROLL JOHNSON: Reading, Pa., Nov. 3, Allentown 4, Hazelton 5, Pottsville 6, Shenandoah 7, Wilkesbarre 9, Scranton 10, Elizabeth, N. J., 11, Yonkers, N. Y., 12, Rondout 13, Cohoes 14.

COUNTRY CIRCUS: Philadelphia, Pa., Oct. 26-Nov. 7.

CRUISKEEN LAWN: Dubuque, Ia., Nov. 6.

CLARA MORRIS: New Haven, Conn., Nov. 3, Boston, Mass., 9-14.

CHARLES T. ELLIS: Reading, Pa., Nov. 3, Bloomsburg 4, Pittston 5, Scranton 6, Wilkesbarre 7, Williamsport 9, Plymouth 10, Danville 11, Allentown 12, Pottsville 13, Lebanon 14, Pottstown 16, Easton 17, Port Jervis, N. Y., 18, Carbondale, Pa., 19, Honesdale 20, Poughkeepsie, N. Y., 21.

CITY DIRECTORY: Lawrence, Mass., Nov. 3, Boston 9-21.

COUNTY FAIR (Burgess'): Boston, Mass., Sept. 7—indefinite.

COUNTY FAIR: Cleveland, O., Nov. 2-7, Buffalo, N. Y., 9-14.

CITY DIRECTORY: Columbus, O., Nov. 3, 4, Indianapolis, Ind., 5-7.

CANUCK: Portland, Me., Nov. 4, 5.

DEAR IRISH BOY: Chicago, Ill., Nov. 1-7, Milwaukee, Wis., 8-11, Racine 12, Keokuk, Ia., 13, Kankakee, Ill., 14, Logansport, Ind., 16, Peru 17, Goshen 18, La Porte 19.

DANIEL BOONE: West Chester, Pa., Nov. 3, Chester 4, Wilmington, Del., 5-7, Philadelphia, Pa., 9-21.

DARK SECRET: Toledo, O., Nov. 2-7, Buffalo, N. Y., 9-14, Rochester 16-18, Syracuse 19-21.

DOWLING HASSON: Brooklyn, E. D., Nov. 27.

DEVIL'S MINE: Rochester, N. Y., Nov. 2-7, Syracuse 9-11, Albany 12-14.

DR. BILL: Los Angeles, Cal., Nov. 2-4, Pasadena 5, Santa Barbara 6, 7, Oakland 9-11, Santa Rosa 12, San Jose 13, 14, Stockton 16, 17, Woodland 18, Sacramento 19-21.

DEVIL'S AUCTION: Mansfield, O., Nov. 3, Canton 4, Lima 5, Fort Wayne, Ind., 7, Indianapolis 9, 10, Terre Haute 11, Decatur, Ill., 12, Springfield 13, Hannibal, Mo., 14.

E. S. WILLARD: Chicago, Ill., Oct. 19-Nov. 21.

EFFIE ELLSLER: Mobile, Ala., Nov. 3, 4, Meridian, Miss., 5, Vicksburg 6, 7, New Orleans, La., 9-14, Lake Charles, 16, Galveston, Tex., 17, 18, Houston 19, 20, San Antonio 21, 22.

EDGAR SELDEN: Philadelphia, Pa., 9-14, Jersey City, N. J., 16-18.

EDWARD HARRIGAN: New York city Sept. 14—indefinite.

EUNICE GOODRICH: Dubuque, Ia., Nov. 2-7, Elgin, Ill., 9-14, Rockford 16-21.

E. H. SOTHERN: New York city Aug. 24—indefinite.

ELECTRIC SPARK: Ravenna, O., Nov. 3, Akron 4, Canton 5, Massillon 6, New Philadelphia 7, Chrichsville 9.

EIGHT BELLS: Detroit, Mich., Nov. 2-7, Rochester, N. Y., 9-11, Syracuse 12, 13, Troy 14, New York city 16-21.

EVANS AND HOEY: Cincinnati, O., Nov. 1-7, Detroit, Mich., 9-11, Elkhart, Ind., 12-14, Milwaukee, Wis., 16-21.

EUREKA THEATRE (De Nova and Godlards): Shelbyville, Ill., Nov. 3, 4, Kokomis 5-7.

EMMA WARREN: Canton, Miss., 2-7.

FABIO ROMANI: Washington, D. C., Nov. 2-7, Pittsburg, Pa., 9-14, Zanesville, O., 16, Parkersburg, W. Va., 17, Huntington 18, Charleston 19, Ironton, O., 20, Mt. Sterling, Ky., 21.

FIRE PATROL: Albany, N. Y., Nov. 2-4, Glens Falls 5, Saratoga 6, Cohoes 7, Troy 9-11.

FREDERICK PAULDING: Baltimore, Md., Nov. 2-7.

FIREMAN'S WARD: Plattsmouth, Neb., Nov. 4, Nebraska City 5, Beatrice 6, Kearney 7.

FREDERICK WARDE: Hazelton, Pa., Nov. 3, Scranton 4, Wilkesbarre 5, Easton 6, Lancaster 7.

FAST MAIL (Southern): Fernandina, Fla., Nov. 3, Way Cross, Ga., 4, Thomasville 5, Tallapoosa 6, Pensacola, Fla., 7, New Orleans, La., 8-14, Mobile, Ala., 16, Selma 17, Tuscaloosa 18, Birmingham 19, Montgomery 20, 21.

FANNIE RICE: Indianapolis, Ind., Nov. 3-6.

FAIRIES' WELL: New York city Nov. 2-7.

FRANK DANIELS: Milwaukee, Wis., Nov. 2-7, Grand Rapids, Mich., 9, Jackson 10, Toledo, O., 11, Cleveland 12-14.

FAT MEN'S CLUB: Birmingham, Ala., Nov. 3, Atlanta, Ga., 4, 5, Athens 6, Augusta 7, Charleston, S. C., 9, Savannah, Ga., 10.

FANTASMA (Hanlon's): Wheeling, W. Va., Nov. 3, Altoona, Pa., 4, 5, Harrisburg 6, 7, York 9, 10, Norristown 11, 12, Chester 13, 14.

FRANK S. DAVIDSON: Hubbard, O., Nov. 3, New Lisbon 4.

FLOY CROWELL: Norristown, Pa., Nov. 2-7, Kittanning 9-14, Lancaster 16-21.

FRANCESCA REDDING-HUGH STANTON: St. Thomas, Ont., Nov. 2-7.

FAST MAIL (Northern): Lancaster, O., Nov. 3, Zanesville 4, Coshocton 5, Newark 6, Upper Sandusky 7, Findlay 9, Van Wert 10, Huntington, Ind., 11, Peru 12, Kokomo 13, So. Bend 14, Kalamazoo, Mich., 16, Albion 17, Marshall 18, Ann Arbor 20, Ypsilanti 21.

FRANK I. FRAYNE: Indianapolis, Ind., Nov. 2-7.

FANNY DAVENPORT: San Francisco, Cal., Oct. 26-Nov. 7, Fresno 9, Los Angeles 10-14.

FRANK MAYO: Buffalo, N. Y., Nov. 2-4.

GREAT METROPOLIS: Brooklyn, N. Y., Nov. 2-7.

GEORGE BUCKLER: Moundsville, W. Va., Nov. 3, New Castle 4, Saltmeville, O., 5, East Liverpool 6, 7, Hubbard 9, Sharon, Pa., 10, Conneaut 11, Chagrin Falls 12, Massillon 13, New Lisbon 14, Monroeville 16, Elyria 17, Wellington 18.

GILLER COMEDY: Bloomington, Ind., Nov. 2-7, Sullivan 9-14.

GUS WILLIAMS: Sherman, Tex., Nov. 3, Paris 4, Fort Smith, Ark., 5, Little Rock 6, 7, Louisville, Ky., 9-11, Evansville, Ind., 12, Lafayette 13, Huntington 14, Fort Wayne 16, Tiffin, O., 17, Akron 18, Alliance 20, Rochester, Pa., 21.

GERMAN LILIPUTIANS: New York city Sept. 4-Nov. 7.

GRIMES' CELLAR DOOR: Washington, D. C., Nov 2-7.

GEORGE C. STALEY: Omaha, Neb., Nov. 1-4, Sioux City, Ia., 5, 6, Lincoln, Neb., 7, Ottumwa, Ia., 9, Marshalltown 10, Cedar Rapids 11, Elgin, Ill., 12, Aurora 13, 14, Joliet 16.

HIS LORDSHIP: Lancaster, N. H., Nov. 4, Littleton 5, Woodsville 6, Barre, Vt., 7, Waterbury 9, Northfield 10, Bethel 11, Woodstock 12, White River Junction 13, Lebanon, N. H., 14.

HUNT AND VAN ETEN: Griswold, Ia., Nov 2-7.

HIS NIBS THE BARON: Chicago, Ill., Nov. 2-7, Grand Rapids, Mich., 9-14.

HETTIE BERNARD-CHASE: Jackson, O., Nov. 3, Ironton 4, Huntington, W. Va., 5, Charlestown 6, Lexington 7, 8, Roanoke 9, Charterville 10, Fredericksburg 11, Alexandria 12, Hagerstown, Md., 13, Hanover, Pa., 14.

HARRY LACY (Jack Royal of the 92d): Cincinnati, O., Nov. 2-7.

H. C. ARNOLD: Beeton, Tex., Nov. 2-4, Temple 5-7.

HOLE IN THE GROUND: Cincinnati, O., Nov. 2-7.

HAND OF FATE: Bucyrus, O., Nov. 3, Van Wert 6, Marion, Ind., 7, Peru 9, Kokomo 10, Anderson 11, Frankfort 12, Danville 13, Champaign 14.

HELD BY THE ENEMY: Providence, R. I., Nov. 2-7.

HOSS AND HOSS: New York city Nov. 2-Dec. 5.

HUNTLEY COMEDY: Memphis, Tenn., Nov. 2-7.

HEARTS OF NEW YORK: Wheeling, W. Va., Nov. 2-4, Bellaire, O., 5, Steubenville 6, Rochester, Pa., 7, Oil City 9, Titusville 10, Warren 11, Oleander 12, Erie 13, Ashtabula, O., 14.

HUNT AND LANE COMEDY: Farmington, Ia., Nov. 2-7.

HANDS ACROSS THE SEA: Willimantic, Conn., Nov. Rockville 4, Westfield, Mass., 5, Springfield 6, 7, Bristol, Conn., 9, New Britain 10, Birmingham 11, Waterbury 12, Bridgeport 13, Stamford 14.

HENRY E. DIXEY: New York city Sept. 28—indefinite.

HENRY CHANFRAU: Port Chester, N. Y., Nov. 3, Somerville, N. J., 4, Reading, Pa., 5, 6, Frackville 7, Pottsville 9, Shamokin 10, Girardville 11, Elmira, N. Y., 12, Owego 13, Cortland 14, Oneida 16, Oswego 17, Fulton 18, Geneva 19, Palmyra 20, Canandaigua 21.

HARRIDE AND VON LEER: Aldershot, Eng., Nov. 2-7.

HENSHAW-TEN BROECK: Baltimore, Md., Nov. 2-7, Columbus, O., 9-14, Louisville, Ky., 16-21.

IRISH LUCK: Paterson, N. J., Nov 2-7, New York city 9-14, New Canaan, Conn., 16, Bethel 17, Bristol 18, Thompsonville 19, Meriden 20, Willimantic 21.

IDA VAN CORTLAND: Port Huron, Mich., Nov. 2-7, Lansing 9-14, Battle Creek 16-21.

IVY LEAF: Oskaloosa, Ia., Nov. 3, Des Moines 4, Council Bluffs 5, Fremont, Neb., 6, Nebraska City 7, Kansas City, Mo., 9-14, Fort Scott, Kans., 16, Pittsburg 17, Parsons 18, Joplin, Mo., 19, Carthage 20, Sedalia 21.

IRENE KENT: Akron, O., Nov. 3, Warren 4, New Castle, Pa., 5, Canton, O., 7, Massillon 9, Wooster 10, Mansfield 11, Sandusky 12, Delphos 13, Fostoria 14.

IRISH VISITORS: Terre Haute, Ind., Nov. 3, Columbus 4, Winchester 5, Windfield, O., 6, Mansfield 7.

IRISHMAN'S LOVE: Braddock, Pa., Nov. 3, Washington 4.

JAMES REILLY: Peoria, Ill., Nov. 4, Bloomington 6, Springfield 7.

JAMES O'NEILL: Brooklyn, N. Y., Nov. 2-7, Newburgh 9, Cohoes 10, Johnstown 11.

JOSIE MILES: Oshawa, Ont., Nov. 3, 4, Whitby 5-7.

JOSHUA SIMPKINS: Warsaw, N. Y., Nov. 3, Mt. Morris 4, Danville 5, Bath 6, Hornellsville 7, Wellsville 9, Bradford, Pa., 10.

JULIA MARLOWE: Duluth, Minn., Nov. 2, 3, St. Paul 9-14, Minneapolis 16-21.

JARBEAU COMEDY: Little Rock, Ark., Nov. 4, Memphis, Tenn., 5-7.

JUSTIN ADAMS: New Britain, Conn., Nov. 2-7, Wallingford 9-11, Bristol 12-14, Danbury 16-21.

J. K. EMMET: Dayton, O., Nov. 3, Springfield 4, Columbus 5-7, Pittsburg, Pa., 9-14.

JIM THE WESTERNER: New Orleans, La., Nov. 2-8, Galveston, Tex., 9, 11, Houston 12, 13.

JENNIE HOLMAN: Sulphur Springs, Tex., Nov. 3-7, Bonham 9-14, Paris 16-21.

JEFFERSON FLORENCE: Boston, Mass., Nov. 2-7, Philadelphia, Pa., 9-14.

J. S. MURPHY: Windsor Locks, Conn., Nov. 4, Thompsonville 5, Holyoke, Mass., 6, Northampton 7, Chicopee 9, Greenfield 10.

JOSEPH HAWORTH: Richmond, Va., Nov. 2-7.

KATE PUTNAM: Montgomery, Ala., Nov. 3, Birmingham 4, 5, Anniston 6, Rome, Ga., 7, Athens 9, Augusta 10, Charleston, S. C., 11, 12, Savanah, Ga., 13, 14, Brunswick 16, Way Cross 17, Palatka, Fla., 18, Jacksonville 19, Albany, Ga., 20, Americus 21.

KITTIE RHOADES: Bridgeton, N. J., Nov. 2-7.

KAJANKA: Waco, Tex., Nov. 3, Fort Worth 4, 5, Dallas 6, 7.

KATE CASTLETON: Topeka, Kans., Nov. 3, Kansas City, Mo., 4-7, Cincinnati, O., 9-14, Louisville, Ky., 16, 17, Evansville, Ind., 18, Terre Haute 19, Indianapolis 20, 21.

KIDNAPPED: Amsterdam, N. Y., Nov. 3, Binghamton 4, Elmira 5, Williamsport, Pa., 6, Hazleton 7, Pittston 9, Wilmington, Del., 10, 11, Pottstown, Pa., 12, Allentown 13, Reading 14, Trenton, N. J., 16, Bethlehem, Pa., 17, Lebanon 18, Altoona 19, East Liverpool, O., 20, Beaver Falls, Pa., 21.

KATE CLANTON: Chicago, Ill., Oct. 26-Nov. 14.

KINDERGARDEN: Ansonia, Conn., Nov. 4, Bristol 5, Danbury 7.

KATIE EMMETT: Detroit, Mich., Nov. 2-7, Grand Rapids 9-14, Chicago, Ill., 16-28.

KNOTTY AFFAIR: Chicago, Ill., Nov. 1-7.

KEEP IT DARK: Des Moines, Ia., Nov. 2, 3, Marshalltown 4, Cedar Rapids 5, Waterloo 6, Clinton 7.

KATE MORTIMER: Tuscumbia, Ala., Nov. —.

KIRK ARMSTRONG: Appleton, Wis., Nov. 4, Antigo 5, Rhinelander 6, Mervil 7.

LATEST FAD: Poughkeepsie, N. Y., Nov. 3, Matteawan 5, Rondout 6.

LEWIS MORRISON: New Orleans, La., Nov. 1-7, Pensacola, Fla., 8, Mobile, Ala., 9, Meridian, Miss., 10, Birmingham, Ala., 12, Columbus, Ga., 13, Macon 14, Atlanta 16, 17, Chattanooga, Tenn., 18, Middletown, O., 19, Dayton, 20, Lima 21.

LOTTIE WILLIAMS: Ypsilanti, Mich., Nov. 3, Mt. Clemens 4, Flint 5, Lansing 6, Owosso 7, Ionia 9, Big Rapids 10, Howard City 11, Muskegon 12, Grand Haven 13, Allegan 14.

LOST IN LONDON: Oklahoma, I. T., Nov. —, Guthrie 4, Norman 5, Arkansas City, Kans., —, Winfield —.

LITTLE TRIXIE (Robbins): Frankfort Ky., Nov. 4, Midway 5, Portsmouth, O., 7.

LITTLE GOLDIE: Urbana, O., Nov. 3, London 4, Unrichsville 5, Wheeling, W. Va., 6, 7, East Liverpool, O., 9, Johnstown, Pa., 10, Altoona 11, Houghton 12, Reading 13, 14, Philadelphia 16-21.

LYCEUM THEATRE (Frohman's): Brooklyn, N. Y., Nov. 2-7.

LAST WORD: Hartford, Conn., Nov. 2, 3, New Haven 4, Bridgeport 5, Newburg, N. Y., 6, Kingston 7, Albany 9-11, Troy 12-14, Buffalo 16, Toronto, Ont., 16-21.

LIMITED MAIL: Brooklyn, N. Y., Nov. 2-7.

LITTLE NUGGET: Wilkesbarre, Pa., Nov. 3, Plymouth 4, Luzerne 5, Pittston 6, Scranton 7, Carbondale 9, Honesdale 10, Hawley 11.

LABADIE COMBINATION: Angola, Ind., Nov. 2-4, Columbia City 5-7, Wauseon, O., 12, Bowling Green 14, No. Baltimore 16.

LILLIAN LEWIS: San Francisco, Cal., Oct. 26-Nov. 7.

LOST IN NEW YORK: Peoria, Ill., Nov. 3, Champaign 4, Danville 5, Crawfordsville, Ind., 6, Columbus, O., 7-14, Dayton 16-21.

LATER ON: New York city Nov. 2-7, Providence, R. I., 9-14, Boston, Mass., 16-21.

LOUISE HAMILTON: Glens Falls, N. Y., Nov. 2-4, Hoosick Falls 13, 14, Amsterdam 16-18.

LIZZIE EVANS: Hartford, Conn., Nov. 9, 10, Norwich 11, New London 12, Worcester, Mass., 13, 14, Brooklyn, N. Y., 16-21.

MUGGS' LANDING (No. 2): Philadelphia, Pa., Nov. 2-7.

MILE A MINUTE: New York city Nov. 2-7.

MR. POTTER OF TEXAS: Chicago, Ill., Nov. 1-14.

MCCARTHY'S MISHAPS: Tiffin, O., Nov. 3, Fostoria 4, Findlay 5, Fort Wayne, Ind., 6, Logansport 7, Crawfordsville 9, Danville, Ill., 10, Terre Haute, Ind., 11, Decatur, Ill., 12, Springfield 13, St. Louis, Mo., 15-21.

MY PARTNER: Brooklyn, E. D., Nov. 2-7.

MADAME MODJESKA: Boston, Mass., Oct. 26-Nov. 7, Pittsburg 9, Springfield 10, Hartford, Conn., 11, 12, New Haven 13, Bridgeport 14, Washington, D. C., 16-21.

MR. WILKINSON'S WIDOWS: New Orleans, La., Nov. 2-7, Mobile, Ala., 9, Birmingham 10, Atlanta, Ga., 11, 12, Charleston, S. C., 13, 14, Savannah, Ga., 16, Augusta 17, Macon 18, Chattanooga, Tenn., 19, Knoxville 20, 21.

MONEY MAD: Cleveland, O., Nov. 2-7, Sandusky 9, Fremont 10, Findlay 11, 12, Lima 13, 14, Detroit, Mich., 16-21.

MR. BARNES OF NEW YORK: Philadelphia, Pa., Nov. 2-7, Norfolk, Va., 9, Richmond 10, 11, Roanoke 12, Danville 13, Charlotte, N. C., 14, Charleston, S. C., 16, Savannah, Ga., 17, Augusta 18, 19, Athens 20, Macon 21.

MARIE HUBERT FROHMAN: Elmira, N. Y., Nov. 3, Penn Yan 4, Auburn 5, 6, Seneca Falls 7, Herkimer 9, Amsterdam 10, Schenectady 11, Glens Falls 12, Saratoga 13, 14, Newark, N. J., 16-21.

MATTIE VICKERS: Lincoln, Neb., Nov. 2-4, Topeka 5-7, Denver, Col., 9-14.

MCKANLASS COMEDY: Lake Preston, So. Dak., Nov. 3, Madison 4, Howard 5, Artesian 6, Woonsocket 7, Mitchell 9, Alexander 10, Bridgewater 11, Parker 12, Salem 13, Montrose 14, Sioux Falls 16 17, Canton 18, Lennon 19, Centreville 20, Yankton 21.

MYLES FADE: Kalamazoo, Mich., Nov. 3, So. Bend, Ind., 4, Battle Creek, Mich., 5, Dowagiac 6, Valparaiso, Ind., 7, Chicago, Ill., 9-14.

MR. AND MRS. KENDAL: Washington, D. C., Nov. 2-7, Philadelphia, Pa., 9-21.

MORA WILLIAMS: Waltham, Mass., Nov. 2-7, Brockton 9-14, Amesbury 16-18, Newburyport 19-21.

MIDNIGHT BELL: St. Louis, Mo., Nov. 2-7, Louisville, Ky., 9-11, Indianapolis, Ind., 12-14.

MR. WILKINSON'S WIDOWS: Harlem, N. Y., Nov. 2-7, Boston, Mass., 9-14.

MARIE WAINWRIGHT: Brooklyn, E. D., Nov. 2-7, Philadelphia, Pa., 9-14.

MINNA GALE: Rochester, N. Y., Nov. 2-4, Oswego 5, Syracuse 6, 7, New York city 9-14.

MAGGIE MITCHELL: Easton, Pa., Nov. 3, Trenton, N. J., 4, Newark 5-7, Philadelphia, Pa., 9-14.

MAUDE ATKINSON: Demopolis, Ala., Nov. 3, 4, Selma 5, Montgomery 6, 7.

MY JACK (Walter Sanford's): Scranton, Pa., Nov. 4, 5, Reading 6, 7, Brooklyn, N. Y., 9-14, Newark, N. J., 16-21.

MAUDE GRANGER: Lake Charles, La., Nov. 3, Houston, Tex., 4, Brenham 5, Galveston 6, 7, San Antonio 9, 10, San Marcos 11, Taylor 12, Austin 13, 14, Belton 16, Lampasas 17, Waco 18, 19, Hillsboro 20, Corsicana 21.

MME. JANAUSCHEK: Alliance, O., Nov. 3, Salem 4, Youngstown 5, Ravenna 6, Warren 7, New Castle, Pa., 9, Erie 10, Jamestown, N. Y., 11, Buffalo 12-14, Niagara 16, Lockport 17, Albion 18, Auburn 19, Syracuse 20, 21.

MARCIA BLACK: Liberty, Ont., Nov. 3, Brockville 4, Shelbyville 7.

MULDOON'S PICNIC: Parker, Pa., Nov. 3, Brady 4, Petrolia 5, Renfrew 6, Evans City 7.

MISS HELYETT: New York city Nov. 3—indefinite.

MONTE CRISTO (Wheeler's): Grafton, W. Va., Nov. 3, Weston 5, Fairmont 7.

MEN AND WOMEN: Boston, Mass., Oct. 5-Nov. 7, Brooklyn, N. Y., 9-14.

MIDNIGHT ALARM (Pearson's): Newport, R. I., Nov. 3, Taunton, Mass., 4, Milford 5, Lowell 6, 7, Chelsea 9, Lynn 10, Lewiston, Me., 11, Bangor 12, Portland 13, 14, Laconia, N. H., 16, Manchester 17, Concord 18.

MORTON DRAMATIC: Ellenville, N. Y., Nov. 2-7.

MCGINTY'S TROUBLES: Leroy, Ill., Nov. 3, Monticello 4, 5, Tuscola 6, 7.

MAY BRETONNE: Freeport, Ill., Nov. 2-7, Dubuque, Ia., 9-14.

MARGARET MATHER: Baltimore, Md., Nov. 2-7.

MILTON NOBLES: Raleigh, N. C., Nov. 3, Wilmington 4, Sumter, S. C., 7, Columbia 9, 10, Greenville 11, Asheville, N. C., 12, Knoxville, Tenn., 13, Bristol 14, Chattanooga 20, 21.

MCKENNA'S FLIRTATION: Chicago, Ill., Nov. 1-7, Pittsburgh, Pa., 9-14, New York city 16-21.

MINNIE SEWARD: Circleville, O., Nov. 2-7.

N. S. WOOD: Buffalo, N. Y., Nov. 2-7, Erie, Pa., 9, Johnstown, N. Y., 10, Bradford, Pa., 11, Corning, N. Y., 12, Elmira 13, Harrisburg, Pa., 14, Washington, D. C., 16-21.

NATURAL GAS: St. Paul, Minn., Nov. 1-7, Minneapolis 9-14, Duluth 16, 17, West Superior, Wis., 18, Stillwater, Minn., 19, Mankato 20, Sioux City, Ia., 21.

NAT C. GOODWIN: Omaha, Neb., Nov. 2-4, St. Joseph, Mo., 5, 6, St. Louis 9-14, Chicago, Ill., 16-Dec. 5.

NIOBE: New York city Aug. 31—indefinite.

NOSS JOLLITIES: Anaconda, Mont., Nov. 3, Granite 4, Philipsburg 5, Missoula 6, Spokane Falls, Wash., 8, No. Yakima 10, Ellenberg 11, Seattle 12, 13, Tacoma 16, 17, Olympia 18, Centralia 19, Oregon City, Ore., 20, Salem 21.

NIOBE B: New London, Conn., Nov. 3, New Haven 4, Hartford 5, Waterbury 6, Meriden 7, Birmingham 9, Danbury 10, Stamford 11, New Britain 12, Bridgeport 13.

NELLIE M. HENRY: Bay City, Mich., Nov. 3, Lansing 4, Jackson 5, Chicago, Ill., 8-21.

NIGHTS IN VENICE: Baltimore, Md., Nov. 2-7.

NEW YORK THEATRE (Hunt's): Winchester, Va., Nov. 2-7, Staunton 9-11.

ONE OF THE BRAVEST: Montreal, P. Q., Nov. 2-7.

ONE OF THE FINEST: Buffalo, N. Y., Nov. 2-7, Rochester 9-14.

OLD, OLD STORY: Hannibal, Mo., Nov. 3, Terre Haute, Ind., 4, Louisville, Ky., 5-7, Henderson 9, Evansville, Ind., 10, Vincennes 11, Danville, Ill., 12, Indianapolis, Ind., 16-21.

OLIVER D. BYRON: Boston, Mass., Nov. 2-7, Jersey City, N. J., 9-14, New York City 16-21.

OLD HOMESTEAD: Boston, Mass., Sept. 14—indefinite.

OLIVER COMEDY: Webb City, Mo., Nov. 3, 4, Carthage 5-7.

OLD JED PROUTY: Minneapolis, Minn., Nov. 2-7.

ONLY A FARMER'S DAUGHTER (Jean Voorhees): Stamford, Conn., Nov. 3, Bethel 4, Greenwich 5, Danbury 6.

OLE OLSON: Ottawa, Ill., Nov. 3, Streator 4, Englewood 5, Elgin 6, Joliet 7, Chicago 8-14.

OH, WHAT A NIGHT: Dayton, O., Nov. 2-7, Hamilton 9, Piqua 10, Greenville 11, St. Marys 12, Kenton 13, Tiffin 14, Columbus 15-17.

O'FLYNN IN MEXICO: Dawson, Pa., Nov. 3, Wellsburg, W. Va., 4, Wheeling 5, Washington, Pa., 6, Hornellsville 7, Uniontown 9, Parkersburg, W. Va., 10, Pt. Pleasant 11, Huntington 12, Ironton, O., 13, Portsmouth 16, Wheeling, W. Va., 17, 18, Wellsville, O., 20, East Liverpool 21.

O'DOWD'S NEIGHBORS: Davenport, Ia., Nov. 2, Galesburg, Ill., 4, Peoria 5, Bloomington 6, Decatur 7.

OUR BOYS AND GIRLS: Pittsburg, Pa., Nov. 2-7.

OLD HOMESTEAD: Minneapolis, Minn., Nov. 2-4, St. Paul 5-7, Duluth 9-12, Superior, Wis., 13, 14, Sioux City, Ia., 16, 17, Council Bluffs 18, Hastings, Neb., 19, Grand Island 20, Cheyenne, Wyo., 21.

PECK'S BAD BOY: Tarentum, Pa., Nov. 3, Marion, O., 4, Bellefontaine 5, Union City, Ind., 7, Indianapolis 9-14.

PATTI ROSA: Sheffield, Ala., Nov. 2, Huntsville 3, Chattanooga, Tenn., 4, Knoxville 5, 7, Asheville, N. C., 9, Greenville, S. C., 10, Athens, Ga., 11, Augusta 12, Atlanta 13, 14, Rome 16, Gadsden, Ala., 17, Anniston 18, Talladega 19, Birmingham 20, 21.

PETE BAKER: St. Louis, Mo., Nov. 1-7, Belleville Ill., 8, Cairo 9, Paducah, Ky., 10, Huntingdon Tenn., 11, Murfreesboro 12, Chattanooga 13, 14.

PITOU STOCK: Pittsburg, Pa., Nov. 2-7.

PULSE OF NEW YORK: Boston, Mass., Nov. 2-7.

PAUL KAUVAR: Jackson, Miss., Nov. 3, Monroe La., 5, Shreveport 6, 7, Greenville, Tex., 9, Dallas 10, 11, Dennison 12, Fort Worth 13, 14, Temple 16, Austin 17, San Antonio 18-20, Columbus 21.

PAIR OF JACKS: Chicago, Ill., Nov. 2-14, Philadelphia, Pa., 16-21.

PAT ROONEY: Lockport, N. Y., Nov. 3, Niagara Falls 6, Brockport 7, Oswego 9, Watertown 10, Fulton 11, Utica 12, Schenectady 13, Rutland, Vt., 14, Montreal, P. Q., 16-21.

PRIVATE SECRETARY: Memphis, Tenn., Nov. 2-4, Brownsville 5, Jackson 6, Clarksville 7, Hopkinsville, Ky., 9.

PRINCE AND PAUPER: Richmond, Va., Nov. 3, Norfolk 4, 5, Petersburg 6, Roanoke 7, Memphis, Ten

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Gloversville 4, Saratoga 5, Hudson 6, Yonkers 7, Philadelphia, Pa., 9-14.
WADE-LaROYLE: Hutchinson, Minn., Nov. 3, Glencoe 4, 5.
WM. H. CRANE: Sioux City, Ia., Nov. 3, Omaha, Neb., 4, 5, Lincoln 6, St. Joseph, Mo., 7, St. Louis 9-14.
WARREN NOYLE: Des Moines, Ia., Nov. 2-7.
WAIFS OF THE SEA: Lexington, Miss., Nov. 3, Yazoo City 4.
VON YONSON: Seattle, Wash., Nov. 3, 4, Tacoma 5, 6, San Francisco, Cal., 9-14.

OPERA AND CONCERT.

ARONSON OPERA: Philadelphia, Pa., Oct. 26-Nov. 7.
AMERICAN OPERA (Hinrich's): Philadelphia, Pa., June 8- indefinite.
OSTONIANS: Troy, N. Y., 3, Albany 4, Rochester 5-7.
BAKER OPERA (At Salem, Mass., Nov. 2-7, Haverhill 9-14.
CARLETON OPERA: Springfield, Ill., Nov. 3, Joliet 4, 5, Aurora 6, 7, Minneapolis, Minn., 9-14, St. Paul 15-21.
CONRIED OPERA: Savannah, Ga., Nov. 2-4, Brunswick 5, Jacksonville, Fla., 6, 7, Macon, Ga., 9, Americus 10, Montgomery, Ala., 11.
DE. WOLF HOPPER OPERA: Philadelphia, Pa., Oct. 26-Nov. 14.
EMMA JUCH OPERA: Memphis, Tenn., Nov. 3, 4, Nashville 5, Louisville, Ky., 6, 7, Cincinnati, O., 9-20, Pittsburg, Pa., 16-21.
FRANCIS WILSON COMIC OPERA: New York city Oct. 5—indefinite.
GRAU OPERA: Halifax, N. S., Oct. 26-Nov. 21.
GILMORE'S BAND: Glenwood Springs, Col., Nov. 3, Provo, Utah, 4, Salt Lake City 5-7, Brigham City 8, Ogden 10, Colorado Springs, Col., 11, Pueblo 12, Great Bend, Kans., 13, Newton 14, Arkansas City 16, Wichita 17, Abilene 18, Osage City 19, Topeka 20, Kansas City 21.
GREENFELD CONCERT: New York city Nov. 5, Philadelphia, Pa., 6, Boston, Mass., 12-18, Philadelphia, Pa., 19.
IDEAL OPERA: Philadelphia, Pa., June 8—indefinite.
LILLIAN RUSSELL OPERA: New York city Oct. 26—indefinite.
LITTLE TYCOON OPERA: Cleveland, O., Nov. 1-7.
MADAME FRY CONCERT: Westminster, Md., Nov. 4, Baltimore 5, Washington, D. C., 6-8, Alexandria, Va., 9, Annapolis, Md., 10.
MINNIE HAUK GRAND OPERA: Washington, D. C., Nov. 2-7, Baltimore, M. D., 9-14.
MOZART SYMPHONY CLUB: Montpelier, Vt., Nov. 3, Montreal, P. Q., 4, Quebec 5, Sherbrooke 6, St. Johns 7, Brooklyn, N. Y., 9, Jersey City 10.
N. Y. PHILHARMONIC CLUB: Tacoma, Wash., Nov. 4, Portland, Ore., 5, Walla Walla, Wash., 7.
OVIDE MUSIN CONCERT: Hartford, Conn., Nov. 3, Morristown, N. J., 4, Elizabeth 5, Stamford, Conn., 6, Wilkesbarre, Pa., 7, Scranton 9, Corning, N. Y., 10, Geneva 11, Canandaigua 12, Penn Yan 13, Seneca Falls 14, West Chester, Pa., 16, Lancaster 17, Cleveland, O., 18, Norwalk 19, Ashtabula 20, Corry, Pa., 21.
PAULINE HALL OPERA: Rome, N. Y., Nov. 3, Utica 4, Elmira 10.
REEVES' OPERA BOUFFE: Pine Bluffs, Ark., Nov. 3, Holly Springs, Miss., 4, Paris, Tex., 6, Gainesville 7, Dennison 9, Sherman 10, Fort Worth 11, Dallas 12.
SHIP AHOY: Laconia, N. H., Nov. 5.
SINDBAD: Portland, Ore., Nov., 4-7, Tacoma, Wash., 9-11, Salt Lake City, Utah, 13, Denver, Col., 16-21.
SEA KING: New Orleans, La., Nov. 1-7, Meridian, Miss., 9, Jackson 10, Vicksburg 11, Memphis, Tenn., 12-14, Nashville 16-18, Louisville, Ky., 19-21.
TAR AND TARTAR: Cincinnati, O., Nov. 2-7.

VARIETY AND BURLESQUE.

AUSTRALIAN NOVELTY: New York City Nov. 2-7.
BILLY LESTER SPECIALTY: Chicago, Ill., Nov. 2-28.
BOSTON NOVELTY: Harlem, N. Y., Nov. 2-7.
CREOLE BURLESQUE: Springfield, Mass., Nov. 3, Meriden, Conn., 4, Holyoke, Mass., 5, New Haven, Conn., 6, Bridgeport 7, Philadelphia, Pa., 9-14.
CARMENCITA: Chicago, Ill., Oct. 26-Nov. 7.
CITY CLUB: Wilmington, Del., Nov. 2-7.
DIAMOND: El Paso, Ill., Nov. 3, Chebouse 4, 5, Chenoa 6, Eureka 7.
FRENCH FOLLY BURLESQUE: New Haven, Conn., Nov. 3, 4.
FAY FOSTER BURLESQUE: Cleveland, O., Nov. 2-7, Buffalo, N. Y., 9-14, Syracuse 16-21.
FRENCH BURLESQUE (Nibbe's): Chicago, Ill., Nov. 1-7, Grand Rapids, Mich., 9-14, Detroit 16-21.
GEO. DIXON: New York city Nov. 2-7.
GRIEVES' BURLESQUE: Albany, N. Y., Nov. 2-7.
HYDE SPECIALTY: St. Louis, Mo., Nov. 2-7.
HOWARD ATHENÆUM: Brooklyn, N. Y., Nov. 2-7.
HARRY WILLIAMS' OWN: New York city Nov. 2-7.
HARRY KENNELL: Bridgeport, Conn., Nov. 3, 4, New Haven 5-7.
INTERNATIONAL COMIQUES: Brooklyn, N. Y., Nov. 2-7.
KENNEDY'S LAUGH-MAKERS: Louisville, Ky., Nov. 2-7, Nashville, Tenn., 9-14.
LILLY CLAY GAIETY: Cincinnati, O., Nov. 2-7.
LORRETT HIGH-CLASS SPECIALTY, Norwich, N. Y., Nov. 4, 5, Oneonto 6, Binghamton 7.
LONDON GAIETY GIRLS: Kansas City, Mo., Nov. 1-7.
LESTER AND WILLIAMS: Philadelphia, Pa., Oct. 26-Nov. 7.
MAY RUSSELL BURLESQUE: Brooklyn, E. D., Nov. 2-7.
MAY HOWARD BURLESQUE: Brooklyn, N. Y., Nov. 2-7.
MABEL SNOW BURLESQUE: Otawonna, Minn., Nov. 3, Crezco, Ia., 14, Decorah 5, Boscobel, Wis., 6, Waukeska 7.
NEW ORLEANS CREOLES (Downing's): Kansas City, Mo., Nov. 3, 4, Sedalia 5, Jefferson City 6, 7.
NIGHT OWLS: Worcester, Mass., Nov. 2-7.
NELSON'S WORLD: Philadelphia, Pa., Nov. 2-7.
PARISIAN FOLLY: St. Louis, Mo., Nov. 2-7.
REILLY AND WOOD'S SPECIALTY: Newark, N. J., Nov. 2-7, Boston, Mass., 9-14.
RENTZ SANTLEY BURLESQUE: Baltimore, Md., Nov. 2-7, Philadelphia, Pa., 9-14.
ROSE HILL FOLLY: Grand Rapids, Mich., Nov. 2-7, Pittsburg, Pa., 9-14, Lock Haven 17, Scranton 18, Mackinaw 17, Lancaster 20, York 21.
SAM DEVERE: Philadelphia, Pa., Nov. 2-7.
TURNER'S ENGLISH GIRLS: Chicago, Ill., Oct. 26-Nov. 7.
TONY PASTOR'S SPECIALTY: New York city Oct. 26—indefinite.
VICTOR VAUDEVILLE: Chicago, Ill., Oct. 4-Nov. 5.
VAILES BURLESQUE: Chicago, Ill., Nov. 2-7, Cleveland, O., 9-14.
WATSON SISTERS BURLESQUE: Honesdale, Pa., Nov. Carbondale, 4, Scranton 5, 6, Nanticoke 7, Brooklyn, N. Y., 9-14.
WHALLEN AND MARTELL: Pittsburg, Pa., Nov. 2-7, Baltimore, Md., 9-14, Washington, D. C., 16-21.
WEBER AND FIELD'S: Providence, R. I., Nov. 2-7.
WILLIAMS AND ORR: Philadelphia, Pa., Nov. 2-7.

MINSTRELS.

AL. G. FIELD: Harrisburg, Pa., Nov. 3, Hagerstown, Md., 4, Staunton, Va., 5, Roanoke 6, Bristol, Tenn., 7, Knoxville 9.
BEACH AND BOWER: Tuscumbia, Ala., Nov. 3, Memphis, Tenn., 4, 5, Jackson 6, Paducah, Ky., 7.
CLEVELAND'S EIFFEL TOWER: Sumter, S. C., Nov. 3, Greenville 4, Spartanburg 5.
CLEVELAND'S GREATEST EFFORT: The Dalles, Ore., Nov. 3, Vancouver, Wash., 4, Astoria 5, Port Townsend 6, Victoria, B. C., 7.
CARNCROSS: Philadelphia, Pa., Sept. 7—indefinite.
EMERSON: Detroit, Mich., Nov. 2-4, Ypsilanti 5, Bay City 6, East Saginaw 7, Muskegon 9, Grand Rapids 10, Kalamazoo 11, Jackson 12, Toledo, O., 13, Lexington, Ky., 14, Knoxville, Tenn., 16, Chattanooga 17, Atlanta, Ga., 19, 20.
GEORGE WILSON: Tyler, Tex., Nov. 3, Marshall 4, Shreveport, La. 5, Texarkana, Tex., 6, Hot Springs, Ark., 7.
GORTON: Rahway, N. J., Nov. 4, Millsville 5, Woodstown 6, Salem 7, Smyrna, Del., 9, Dover 10, Salisbury 11, Cambridge, Md., 12, Easton 13, Annapolis 14.
GEORGE THATCHER: Philadelphia, Pa., Nov. 2-7.
HICKS-SAWYER: Fort Scott, Kans., Nov. 3, 4.
HI HENRY: Southbridge, Mass., Nov. 3, No. Grosvenorsdale, Conn., 4, Putnam 5, Danielsonville 6, Webster, Mass., 7, Walpole 9, Mansfield 10.
LEW DOCKSTADER: Louisville 3, 4, Bowling Green 5, Nashville, Tenn., 6, 7.
PRIMROSE AND WEST: Kansas City, Mo., Nov 3, St. Joseph 4, Atchinson, Kans., 5, Leavenworth 6, Topeka 7, Denver, Col., 9-14, Lincoln, Neb., 16, Omaha 17, 18, Sioux City, Ia., 19.
SWEENEY, ALVIDO AND GOETZ: Cadiz, O., Nov. 11.
VREELAND: Belle Vernon, Pa., Nov. 3, Jeanette 4, Scottdale 5, Wellsburg, O., 6, Steubenville 7.

CIRCUSES.

ADAM FORE PAUGH: Gainesville, Ga., Nov. 3, Greenville, S. C., 4, Charlotte, N. C., 5, Greensboro 6, Danville, Va., 7.
HARRIS: Plantersville, Ala., Nov. 3, Selma 4, 5.
RENTZ AND CO.'S MOUNTED: Americus, Ga., Nov. 9, Buena Vista 10, Montezuma 11, Fort Valley 12, Butler 13, Columbus 14.

MISCELLANEOUS.

A. A. WAITE: Wilmington, Kans., Nov. 3, Caldwell 4, Arkansas City 5, Winfield 6.
BRISTOL'S (D. M.) EQUINES: Palmer, Mass., Nov. 2, 3, Chicopee 4, 5, Pittsfield 6, 7.
ELI PERKINS: Jamestown, Pa., Nov. 3, Springfield, O., 4, Logan 5, Palaskata 6, Covington, Ky., 7.
E. L. BUCKEY: Shreveport, La., Nov. 2-7.
HEWETT MUSETTES: Gonzales, Tex., Nov. 3.
MADAGAN BILLY: Atlanta, Ga., Nov. 2-7.
MILLIE CHRISTINE: Shreveport, La., Nov. 3-10.
PAWNEE BILL WILD WEST: Montgomery, Ala., Nov. 9-11.
PROF. HERRMANN: Houston, Tex., Nov. 3, Dallas 4, 5, Fort Worth 6, Tyler 7, Marshall 9, Hot Springs, Ark., 10, Little Rock 11, Memphis, Tenn., 12 to 21, St. Louis, Mo., 16-21.
PROF. G. RICH: New Windsor, Md., Nov. 3, Chambersburg, Pa., 4, Williamsport, Md., 5.
SIR EDWIN ARNOLD: Philadelphia, Pa., Nov. 3, Boston, Mass., 6, 7.

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Clarges, Verner	Keenan, J. F.	Stirling, Earle
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Crenshaw, Geo. Fitz	Kearney, James	Studley, J. B.
Carroll, C. C.	Lewis, Edward	Shine, Giles
Clark, Lillian Cleves	Lennon, Nestor	Summerville, Annie
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Diligenti, Marazzi	Leonard, Harry W.	Tate, Beatrice
Dubois, Sadie	Lynch, Mark	Truesdell, Lizzie
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Davenport, Fanny	Leonard, Mattie	Tucker, Jack
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DeVivo, Signor	Mantell, R.	Wiese, F.
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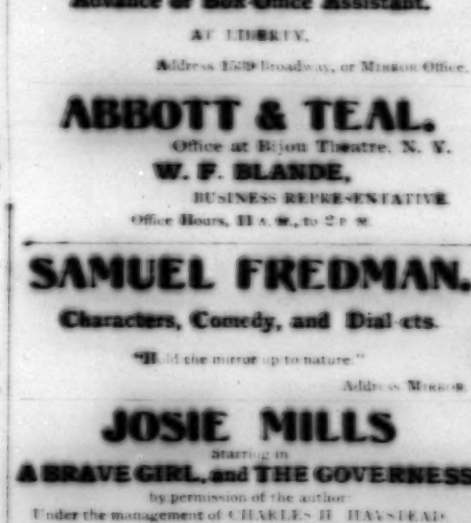

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